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AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

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Ventes anglaises

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NEW YORK

1902

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APPRECIATIONS

ANDREAS ACHENBACH

Andreas Achenbach was one of the first of the German painters to emancipate himself from the landscape of style and to paint nature realistically.

He was born at Cassel in 1815, and became a pupil of the Düsseldorf Academy under Schirmer. But the teacher whose influence, though indirectly, affected him most, was the Danish painter Gurlitt, who had settled in Düsseldorf. Henceforth Achenbach was a realist. His early pictures of the Rhineland villages were fresh and individual. Later he visited Holland and produced a series of works in which the quiet Dutch canal scenes and the boisterous force of the North Sea were admirably rendered. After his return to Düsseldorf he settled down to the painting of German and Norwegian landscapes, treating forest, mountain, and river with ability, but without much feeling. He may be called a maker of excellent pictures rather than an inspired painter. He is a member of the Berlin, Amsterdam, and Antwerp Academies, and was awarded the Legion of Honor in 1864.

MAGNUS THULSTRUP VON BAGGE

Born at Christiansund, in Norway, Von Bagge studied in Copenhagen under Thorwaldsen, and later in Düsseldorf under Andreas Achenbach and Gude. He travelled extensively in Switzerland, Norway, Sweden, and Bavaria, and his landscapes are vivid records of the wilder parts of these countries.

JOSEPH BAIL

This clever painter of still-life and genre was a pupil of his father, Jean Antoine Bail. He gained a medal of the third class in 1886, of the second in 1887, and a silver medal at the Universal Exposition of 1889.

ALBERT BAUR

Albert Baur, one of the professors at the Academy of Düsseldorf, is a genre and historical painter of considerable ability.

WILLIAM H. BEARD

1825–1900

A brother of James H. Beard, who also was a National Academician, William H. Beard was born at Painesville, Ohio, and in childhood taught himself to draw under the encouragement of his mother. Later he received some help from his elder brother, who had settled in New York, and then established himself as a painter in Buffalo. In 1857 he visited Europe, painting at Düsseldorf, and sketching in Switzerland, Italy, and France; returning in 1860 to make his home in New York. He had been a National Academician since 1862.

JOSÉ BENLLIURE Y GIL

José Benlliure is one of the leaders of the Spanish colony in Rome, where he holds a pension from the Spanish Government for the execution of important decorations for public buildings. He was born at Valencia in 1855, and in time became a pupil of Domingo, his talent winning early recognition in the Madrid Salon. After settling in Rome he exhibited in Italy and Germany, and at the Munich Exhibition of 1883 made a special sensation by his great ghost picture, "A Vision in the Colosseum," in which the spirits of innumerable martyrs rise from the blood-stained ground to celebrate a midnight service.

He is a spirited draughtsman and a fine colorist, following in his smaller pictures the phase of Spanish art represented by Fortuny.

ÉTIENNE PROSPER BERNE-BELLECOUR

In 1859, at the age of twenty-one, Berne-Bellecour entered the studio of Picot, earning a living at the same time as a photographer. His first studies of painting were of landscape, from which he proceeded to costume subjects and rustic genre. But he was still working also at photography until, in 1868, Vibert, who had become his brother-in-law, induced him to abandon it. The following year he received a medal at the Salon, and then set out with Vibert, Leloir, and Detaille on a visit to Africa. The war of 1870, however, brought them home again, and found them serving together in the defence of Paris. Berne-Bellecour was awarded a military medal, and after the establishment of peace set himself to painting military subjects, by which his reputation has been made. In 1872 his "Coup de Canon" received a medal of the first class, and his popularity was insured.

He has also practised sculpture, engraving, and etching, and in collaboration with Vibert produced a successful play.

ROSA BONHEUR

1822–1899

The daughter of a struggling painter at Bordeaux, Rosa Bonheur was born in that city in 1822, two years the junior of her brother Auguste. After the death of the mother, whose musical accomplishments had largely supported the family, the Bonheurs moved to Paris. Both the children drew from an early age, and when they were, respectively, twenty and eighteen, the father's second marriage with a thrifty widow made it possible for them to obtain regular instruction.

Rosa had spent much time in copying in the Louvre, and later made studies and sketches in the neighborhood of Paris. She first exhibited in the Salon in 1841, and in 1845 gained a medal of the third class, which was followed two years later by another of the first class. She had begun to frequent the stables and abattoirs for purposes of study, and found it convenient to adopt male attire, continuing the habit through life. In 1853 appeared her masterpiece, the "Horse Fair," now in the Metropolitan Museum, and her fame was thoroughly established. In 1865 the decree of the Empress was published naming her Chevalier of the Legion of Honor, and when the Prussians invaded France special orders were issued that her studio and residence at By, near the Forest of Fontainebleau, should be respected. Here, surrounded by the animals that she loved, she spent her life in constant work and acts of kindliness to her neighbors.

She earned a twofold reputation: her popularity with the public, and the more moderate and reasonable esteem of cultivated persons.

LÉON JOSEPH FLORENTIN BONNAT

Born at Bayonne, in the south of France, and educated at Madrid under Federico de Madrazo, Bonnat brought with him to Paris a pre-

dilection for naturalism and a special enthusiasm for the work of Ribera. He continued his studies at the École des Beaux Arts, and in 1857 exhibited three portraits, winning also the second Prix de Rome. During his stay in Italy, from 1858 to 1860, instead of devoting his time to large academical compositions, he painted scenes from the varied life of the people, pictures that are among the most charming of his works. After his return home he executed many religious subjects, both for the government and for the churches. But his long series of portraits forms the most individual part of his life's work. A French Lenbach, as Muther calls him, he painted in France a gallery of celebrated men. With an almost tangible reality he has indicated in the simplest way the characteristics of the thinker, the musician, the scholar, and the statesman. For the delicate physiognomy of woman he has shown no concern, but his masculine portraits, especially those furrowed by age and character, are of most convincing power.

WILLIAM ADOLPHE BOUGUEREAU

Bouguereau's life is an example of adherence to a fixed idea. He was born at La Rochelle in 1825. Truly that was none of his own contriving; but while still a child he set himself to draw, and later, during his apprenticeship to a shopkeeper in Bordeaux, prevailed upon his employer to allow him to spend two hours each day at the Alaux Art School. He won the prize of the year, and in the face of his parents' objections to his following the career of art threw up his employment and went to live with an uncle, who was a priest at Saintonge. Here he painted little portraits of the townsfolk, until, having saved 900 francs, he was able to proceed to Paris and enter the École des Beaux Arts under the supervision of Picot. He was then eighteen years of age, and four years later won the Prix de Rome. As soon

as he came back from Italy he stepped into recognition; many private and public commissions awaited him, and the Legion of Honor was awarded actually within the year of his return from studentship.

This was characteristic of his subsequent success, which, like that of Gérôme, his equal in age, was rapid and complete. He has been the recipient of every honor that France can bestow on a painter and of many decorations also from foreign countries.

WILLIAM BRADFORD, A.N.A.

(About 1830)–1892

William Bradford was born at New Bedford, Massachusetts. His first studies in painting were at Fairhaven and Lynn, and later upon the coasts of Nova Scotia and Labrador. He accompanied Dr. Hayes the explorer on several voyages to the Arctic regions, securing subjects for pictures which in a remarkable way reproduce the character and feeling of the North.

JULES BRETON

Jules Breton is the *doyen* of the school of sentimental-anecdotal peasant pictures. Millet had studied the peasants as he found them, Breton invested them with a poetry of his own imagining.

After studying under Félix de Vigne and Drölling, Breton made his first appearance at the Salon in 1849. In 1853 he moved into the first rank of the painters of the French rustic by his picture of "The Gleaners," followed in 1859 by "Return of the Reapers," both of which are in the Museum of the Luxembourg. He received the Legion

of Honor in 1861, was made an officer in 1867, a member of the Institute in 1886, and Commander of the Legion in 1889. He is now a veteran of seventy-five years, having been born at Courrières, Pas-de-Calais, in 1827.

ALEXANDRE CABANEL

1823–1899

Alexandre Cabanel was the incarnation of the academical spirit, and enjoyed to the full the rewards of official recognition. Born at Montpellier, the city of professors, nourished from his youth on academic milk, winner of the Prix de Rome at the age of twenty-two, awarded the gold medal at the Universal Exposition of 1855, and made head of the École des Beaux Arts under Napoleon III., he went on his way, as Muther says, laden with orders and offices, amid the tumultuous applause of the public.

In his earliest days he painted some portraits of ladies that are full of serious grace. But the pictures which the public insisted on having were a long series of beautiful women, in more or less of attire, bearing different names, but having a distinct family resemblance, excellently drawn, painted with skill, but leaving one cool and untouched at heart.

ANTONIO CASANOVA Y ESTORACH

Casanova was born at Tortosa, Spain, in 1847, and at the age of thirteen entered the local art school. Later he proceeded to the Madrid Academy and studied under Federico de Madrazo; won the Prix de Rome, and spent four years in Italy. Thence he went to Paris

on business, at the same time exhibiting a picture, which was well received, as also was another two years afterwards, so that he resolved to settle there.

His scenes of court life in the seventeenth century represent his most important work, but his satires on the priesthood have secured the widest popularity.

THURÉ VON CEDERSTRÖM

A Swedish nobleman with the title of baron, and brother of Gustav Olaf von Cederström, Thuré was born on the family estate of Aryd, Smaland, in 1843. He went to Düsseldorf and entered the Academy under Albert Baur, later enrolling himself at the Weimar Art School.

CHARLES CARYL COLEMAN, A.N.A.

Born at Buffalo, New York, in 1840, Coleman went to Europe in 1859 and again in 1866. Since the latter date he has resided abroad; for a time having a studio in London, but later establishing himself in the Island of Capri. He is a painter of the figure, of still-life, and landscape, some of his most effective pictures having for subject picturesque nooks in Capri.

MATTEO VITTORIO CORCOS

Corcos was a pupil of Domenico Morelli at Naples. He has won medals at the exhibitions of Turin and Milan, and is a Chevalier of the Orders of St. Maurice and Lazare.

JEAN BAPTISTE CAMILLE COROT

1796–1875

It was in a little house at the end of the Rue du Bac that the sweetest poet and painter of the nineteenth century first saw the light; and amidst the material accompaniments of a court modiste's establishment. For the Tuileries were immediately across the river, and M. Corôt's tact had secured recognition at the Court of Napoleon for Madame Corôt, *Marchande de Modes*. It was hoped too that Camille would grow up to do something considerable in business. So he was sent to a high school at Rouen, and then apprenticed to a linen-draper. However, after eight years' opposition the father consented to his becoming a painter, and made him a yearly allowance of 1,200 francs.

This was in 1823, and Victor Bertin became his teacher; "in other words," as Muther says, "Classicism, Style, and Coldness." The course of training was supplemented by the orthodox visit to Italy, which he made with Bertin and Aligny. Here he practised making quick sketches, so as to secure the animation and character of the figures and groups as they moved or loitered in the streets. Otherwise his studies were of the usual academical kind, and it was only after his return from a third visit to Italy, in 1843, that he opened his eyes to the charm of French landscape.

Already, however, he had felt the influence of Rousseau, but it was not until he began to apply it to the painting of French landscape that his emancipation from academical tradition really commenced. The springtime of his art thus lasted fifty years, followed by a twenty-five years of summer. For autumn and decline, still less winter, were no parts of Corôt's life. He enjoyed the blessing of perpetual youth, and the works which made him Corôt are the youthful works of an old man.

He spent his days between Paris and his country home in Ville d'Avray; at the latter communing with nature, and in Paris setting upon canvas the secrets which he had learnt from her—those, espe-

cially, of the dawn and evening. His other passion was music; he attended the opera, played upon the violin, and passed his days in song. For the rest, he was a bachelor, a sister keeping house for him; and when she died, he followed her within the year. *"Rien ne trouble sa fin c'est le soir d'un beau jour."*

HERMAN CORRODI

Herman is the twin brother of the historical painter Arnold C., and was born in Rome, whither their father, Salomon Corrodi, the landscape painter, had migrated from Zurich. He studied in Rome and Paris in company with his brother, after whose death, in 1874, he made several visits to the East. According to the seasons, he divides his time between his three studios in Rome, Baden-Baden, and London.

SALOMON CORRODI

1810–

This landscape painter was born at Zurich, in Switzerland, but moved to Rome at the age of eighteen. He was the father of the twin brothers Herman and Arnold C.

AELBERT CUYP

1610–1691

Very little is known of the life of Aelbert Cuyp, who was born at Dort and lived and died there. His father, Jacob Gerritz, was a painter,

chiefly of portraits; and a third member of the Cuyp family, Benjamin, who is supposed to have been Aelbert's cousin, was a painter, influenced by the art of Rembrandt. It is assumed that Cuyp visited other parts of Holland before settling down in his native city on the Maas. This river, with its broad, placid water reflecting large, clear skies, seems to have set a note of feeling to all his work—a note of ample and benign serenity, attracting him also to the fascination of effects of atmosphere and of aerial perspective. Equally was he a student of the charm of the river's narrower reaches, bordered by lush pastures, dotted with lazy, rich-colored kine. Cuyp was, indeed, a painter of remarkable versatility, introducing figures and horses into his landscapes with facility, painting also marines and shipping, horse fairs, portraits, and still-life. In all he proves himself a temperamental painter, impressing upon his subjects an originality that is without effort or mannerism, as refined as it is large in feeling.

CHARLES FRANÇOIS DAUBIGNY

1817–1878

Daubigny, the youngest of the Fontainebleau-Barbizon group, was born in Paris, and spent his childhood with a nurse in a little village near L'Isle Adam. He inherited artistic tastes, for his father was a teacher of drawing, and an uncle and an aunt were miniature painters who exhibited at the Salon. So he received his first lessons from his father, and then entered the studio of Delaroche, subsequently tramping on foot with a fellow pupil to Italy, spending some months there, and then visiting Holland.

His first picture at the Salon, exhibited in 1838, was a landscape, painted in the neighborhood that he had known as a child. Most of the great landscape painters have begun life as dwellers in cities. It was otherwise with Daubigny, and the fact must have had much to

do with his particular choice of subjects. It was not nature itself, but nature in relation to human life, that attracted him—the pleasant, habitable countryside, the *paysage intime;* and as he had roamed by the Oise when a child, so, as a man, he returned to his old memories and made that river and the Seine and Marne the special subjects of his study.

And this returning to old memories was likewise characteristic, for to the end Daubigny had a boy's heart, sweet, wholesome, and happy; not, however, a dreaming one, like the perennial child-heart of Corôt, but a more practical one, with a taste for the comfortableness of life. The lockers of the houseboat in which he journeyed up and down the rivers were stocked with creature comforts. But of all that famous group he was nearest to Corôt in artistic sympathy; without, however, Corôt's mystery and spirituality, his own poetry being rather of an idyllic and familiar strain.

ALEXANDRE GABRIEL DECAMPS

1803–1860

Decamps when a little boy was sent by his father from their home in Paris to run wild for three years in a lonely valley in Picardy. Here he lived with the peasants, talked their *patois,* and sucked in nature. As a consequence certain tendencies clung to him through life: an affection for rude things generally, a sort of rebelliousness against discipline and polish, a delight in rough and picturesque surfaces, and a largeness of interest, which made him indifferent to nothing provided it offered a chance for painting. For he was a painter to his finger-tips; and always an individual one.

He had missed the discipline of learning to draw. "I was received into the atelier of M. Abel de Pujol," he says himself, "and worked willingly at first. Unfortunately the master, who was kind

and indulgent and absorbed in his own labors, was little qualified to make me understand the utility and importance of studies which to me seemed little else than monotonous. I took a dislike to the work and quitted the atelier. I tried at home some little pictures; they were bought, and my education as a painter was missed."

In those days he defined a classicist as "a painter who does not sell," but in later life he regretted the lack of training and discipline. According to M. Chesneau: "When we descend deeply into Decamps' individuality, which avoided alike tenderness, sincerity, and arrogance, we find, veiled by the usages of the world, a soul profoundly sad. He paid by the worth of his artistic conscience for the want of moral energy which made him leave off study too early. He lived with the crushing certainty that he had not expressed what was in him; he died with the conviction of having left his work undone."

On the other hand, as Muther says, "there is an individuality in every one of his works; not an individuality of the first order, but one that is decidedly charming, and that assures him a very high place among his contemporaries." He is a great master of pictorial caprice.

FRANZ VON DEFREGGER

Defregger up to the age of fifteen kept his father's cattle on the pastures of the Ederhof, near his native village of Stronach in the Tyrol. The old farm-house where he was born, in 1855, lay isolated among the wild mountains; he went about as a boy among the peasantry, and when his father died took over the farm at the age of twenty-two. He was thus a man in the full sense before the chance came to him of following his dream to become a painter, and too old to become a good painter in the strict sense. So when, after the sale of his farm, he presented himself in Piloty's studio at Munich, he was somewhat like Millet in the studio of Delaroche: a blunt, uncouth youth with little relish for the master's theatricalities, who had, however, a clear knowledge of what he wished to do.

And what Defregger longed to do was to paint the life of the Tyrolese peasant, the people whom he knew and loved; and his deficiencies as a painter were reënforced by his knowledge and sympathy. While the other painters of the day, in their attempts at peasant genre, were dressing up models in costume, and investing them with imaginary sentiment, Defregger returned to the haunts of his childhood and painted the people simply and cordially as they were. So, of all who came out of Piloty's studio, he is at once the simplest and the healthiest.

His reputation speedily grew. He was made a member of the Academies of Munich, Vienna, and Berlin; gained medals in Paris, Berlin, and Munich, and finally, in 1883, his patent of nobility.

ADRIEN LOUIS DEMONT

Born at Douai in 1851, Demont was first trained for an official career. But he abandoned it for painting, and studied with Jules and Émile Breton; subsequently marrying the former's daughter, herself an admirable painter, Madame Virginie Demont-Breton. He is represented in the Luxembourg and many other French museums, received a gold medal at the Universal Exposition of 1889, has been similarly honored in Munich and Antwerp, and is a Chevalier of the Order of St. Michael of Bavaria and of the Order of Santiago of Portugal.

JEAN BAPTISTE ÉDOUARD DETAILLE

Since the death of De Neuville cut short the rivalry in popular estimation between himself and Detaille, the latter has remained the

undisputed leader of French military painters. He was the favorite pupil of Meissonier, to whose studio he went after his graduation from the Lycée Bonaparte at the age of seventeen. His first Salon picture, exhibited in 1867, represented a corner of the master's studio, and the following year he accompanied Meissonier to the Mediterranean, where he began to study military subjects. In the struggle of 1870 he gained experience of war, serving in the Garde Mobile during the siege of Paris, and the pictures which it prompted were received with great enthusiasm in Germany as well as in France.

Writing to the late Judge Hilton in 1887 regarding his "Defence of Champigny," which that gentleman had just purchased, he says: "I have endeavored to portray, in the most exact manner possible, the various scenes of which I was a witness." The remark very well sums up the character of his pictures. They are accurate records of warfare and French military life. He has been loaded with honors, and at the Exposition of 1900 was *Hors Concours.*

NARCISSE VIRGILIO DIAZ DE LA PEÑA

1807–1876

"You paint stinging nettles and I prefer roses," Diaz once remarked to Millet. And it was characteristic of his genius, of his Southern ardor and love of light; a love so free from serious significance that for him "nature was a keyboard on which to play capricious fantasies" of color; the human form itself an exquisite contribution of surface for variations in the play of light.

He was of noble Spanish origin, born at Bordeaux, whither his parents had sought refuge from the Revolution across the Pyrenees. But his father dying when he was young, the mother moved to Paris, and supported herself by giving lessons in Spanish and Italian. At ten years old he was left an orphan, and was adopted by a Protestant

clergyman at Bellevue. About this time he lost his leg, in consequence of the bite of a poisonous insect. From his fifteenth year he worked, first as an errand boy and then as a painter on china, together with Dupré and Raffet, at the porcelain factory at Nantes. But, having some disagreement with his master, he flung up his employment and returned to Paris. Here he lived by incredible shifts, until one day he exhibited, on speculation, in a dealer's window "The Descent of the Bohemians," hoping to sell it for a hundred francs. A Parisian collector bought it for fifteen hundred. Diaz was saved, and migrated to the Forest of Fontainebleau.

For a time he painted figure subjects, creating for himself a style by a union of the manner of Prudhon and of Correggio. His pictures sold readily; he amassed a considerable fortune, and was able to build himself a charming house in the Place Pigalle. But now he came under the influence of Rousseau and turned his thoughts to landscape, commencing the series of studies of Fontainebleau Forest with which his name is imperishably associated.

He never acquired the science of his master, yet his work had its own individual inspiration. His fervent imagination found in the deepest recesses of the wood that fantastic harmony of light and shade which stirred him like gypsy music. For what he lacked in knowledge he made up by virtuosity. He sang as he worked, and his work had the quality of musical improvisation.

When, in the winter of 1876, he found himself attacked with pulmonary trouble, he fled to Mentone that he might have light and warmth. In the presence of these he closed his eyes forever.

CARLO DOLCI

1616–1686

Florence was the city of Dolci's birth and death. He was a pupil of Jacopo Vignali, and a skilful painter, though a victim of the senti-

mentality and weakness into which Italian art fell during the seventeenth century. But in his best works may be found real feeling and grace, and in all of them delicacy and refinement. "His figure of Poesy in the Corsini Palace, Rome, his St. Cecilia at Dresden, his large composition of St. Andrew in prayer before his martyrdom in the Pitti Palace, are sufficient to entitle their author to a place in art more than respectable" (National Academy Catalogue). His daughter Agnes imitated and copied her father's work.

G. RUGER DONOHO

G. R. Donoho was born at Church Hill, Mississippi. He studied in Paris under Boulanger, Lefebvre, Bouguereau, and Fleury.

GERARD DOU

One of the most celebrated of the "Little Dutchmen," Dou was born at Leyden, in which city, except for occasional travel, his life was spent. He first studied with his father, who was a glass painter, and then entered the school of Rembrandt at Amsterdam, remaining there three years. His works display a wonderful mastery of delicate execution, and were highly esteemed by his contemporaries. It is recorded that an amateur of the name of Spiering paid the painter an annual sum of a thousand florins for the privilege of having the first choice of his pictures. Dou stands at the head of the Leyden school, and numbered among his pupils Metsu and Franz van Mieris the elder.

JULES DUPRÉ

1812–1889

The tragic chord in the symphony of the Barbizon painters was struck by Jules Dupré. His was a passionate nature, finding a satisfaction in melancholy; for his later life, at least, was far from being unhappy, fully occupied with painting and reading and the companionship of a few friends.

He was born at Nantes, his father being the owner of a porcelain factory on the banks of the Oise. At thirteen years he was the principal decorator of the factory; but was spending his leisure time in wandering over the fields, filling his sketch-book with studies, and at eighteen the little china painter had become a young master. He now proceeded to Paris, and commenced to study the old masters at the Louvre. At this time he made the acquaintance of Rousseau, a youth of his own age, and the friendship was formed which was to continue through their lives, and to leave a lasting impression upon art; for they became the leading spirits in the formation of the Fontainebleau-Barbizon school. Dupré had the more even temperament, which enabled him to make better headway with the world; but as influence and popularity came to him he used both to champion his friend. On one occasion, for example, Rousseau had been carrying a picture round to the dealers, vainly endeavoring to sell it. Dupré took it to Baroilhat, the singer, and induced him, much against his will, to buy it for 500 francs. It was the masterpiece "Le Givre," sold twenty years later at Baroilhat's sale for 17,000 francs, and now in the Walters Collection at Baltimore.

Dupré's first appearance at the Salon was made in 1831, when his picture was bought by the Duc de Nemours; a circumstance which laid the foundation of his fame and fortune. His first medal was received in 1833; the Cross of the Legion in 1849, and officership in 1870. Three years earlier Rousseau had died, prostrated with disappointment that this last honor had been withheld from him.

Dupré's later life was spent at L'Isle Adam, across the river from his childhood's home in Nantes. Here he occupied a modest house, unpretendingly comfortable and fitted for industry and restful leisure; rarely missing his evening walk, enjoying it all the more if the storm clouds thronged the sky; reading much, and assimilating what he read; welcoming his friends; living to see the principles of his life acclaimed by popular consent, yet holding himself aloof, undisturbed by success. The youth's love of nature remained the unspotted passion of the man.

LÉON VICTOR DUPRÉ

Victor Dupré was born at Limoges in 1816, being four years younger than his more famous brother Jules. The latter's greatness has unduly dwarfed his pupil's reputation in the eyes of the public; yet Victor was in thorough sympathy with the spirit of the Barbizon painters, and possessed himself great technical skill and a fine sense of color.

HELEN LE ROY D'ÉTIOLLES

A Parisienne and a pupil of Benjamin Constant, Madame Le Roy d'Étiolles is a painter of portraits and figure subjects. She obtained a medal of the third class in 1890.

GIACOMO FAVRETTO

1849–1887

Favretto, the son of a poor joiner, lived the whole of his short life in Venice. His admission as a student at the Academy was arranged

for by a gentleman who had seen the child in a stationer's shop, exhibiting his skill in cutting out silhouettes in black paper. When the naturalistic movement, headed by Morelli in Naples, reached Venice, it secured a warm adherent in Favretto. He began to take his subjects from every-day life, and soon developed a very individual style; adopting a liberal use of browns and blacks, lighted up by touches of pure orange, green, and blue—a color arrangement that forms one of the distinguishing marks of his work.

Queen Margherita during her summer visits to Venice took a personal interest in the painter, and bought several of his pictures.

JEAN LÉON GÉRÔME

"Whatever Gérôme has done shows semi-classic drawing, ethnological and archæological knowledge, Parisian technique, and exact detail." He was, as Mr. Van Dyck says, "first a leader of the new Greeks, painting delicate mythological subjects; then a historical painter, showing deaths of Cæsar and the like; then a genre painter, depicting contemporary subjects in the many lands through which he has travelled." The character of his art is scholarly.

Born at Vesoul in 1824, he became a pupil of Delacroix, whom he followed into Italy. Upon his return he studied further with Gleyre, and, failing to win the Prix de Rome, travelled in Russia and Egypt.

From the latter he brought back a number of studies that instantly made him famous, though they have less merit than the ones which resulted from a second visit to the same country. His reputation was still further advanced by his "Duel after a Masked Ball," painted with a dispassionate coldness that increases the horror of the tragedy. The same impassive attitude of mind was repeated in various other pictures of horror and in others of sensuous significance, as "Phryne before the Tribunal." Indeed, throughout Gérôme's

pictures there is no trace of personal feeling. He makes a cold analysis, and dispassionately records the facts.

He has been a member of the Institute since 1873, a Commander of the Legion since 1878, and at the Paris Exposition of 1900 was president of the jury. Every honor, in fact, that France bestows upon its favorite painters has fallen to him.

FRANCESCO GUARDI

1712–1793

Guardi was the pupil of Canaletto, and like his instructor, excelled in architectural views of Venice, although less accurate than his master's in details and more sketchy in the execution of the figures. They are, however, rich in color, and very spirited and lifelike. He was born and died in Venice.

JOHAN HUBERT LEONARDUS DE HAAS

1832–

In the revival of Dutch landscape painting during the last century De Haas played a distinguished part. He was essentially a realist, painting the quiet pasture lands of Holland as he saw them, but without any particular consciousness of poetical feeling within himself or of poetic suggestion in nature.

He was a pupil of P. Van Os at the Amsterdam Academy, and established his reputation in 1855 with two large cattle-pieces. Since then his pctures appeared regularly in the exhibitions, and have found their way into collections both in Holland and in foreign countries.

JEAN JACQUES HENNER

Henner's father, a poor carpenter of Bernwiller in Alsace, was the first to recognize the child's skill in drawing, and devoted himself to its advancement. Upon his death-bed he laid the duty upon his older sons, who faithfully discharged it. After learning drawing under Gontzwiller at the College of Altkirchen, Henner studied painting with Gabriel Guérin in Strasbourg. Thence, with the help of a pension from the Department of the Rhine, he proceeded to Paris and entered the École des Beaux Arts as a pupil of Drölling and Picot. Having won the Prix de Rome in 1858, he spent five years in Italy, afterwards painting in Dresden and travelling in Holland.

To the Salon of 1865 he sent "Susannah and the Elders." It already showed his ability as a painter of flesh, received a medal, and was purchased for the Luxembourg. Henner had broken away from the manner of the Academicians; investing the figure with delicate idealism, enveloping it in a delightful mystery, and making the flesh velvety and soft and vibrating with light. Later on, in his endeavor to intensify the purity of the flesh tones, he chooses the twilight hour, setting his forms in the darkening landscape, "when only a small blue space in the sky or a silent forest-lake still for a moment preserves the reflection of vanishing daylight."

Henner has done bad work as well as good, but at his best is a true poet-painter of sweet girl faces and the beauty of female forms.

CHARLES ÉMILE JACQUE

1813–1894

Last survivor of the school of 1830, Jacque entered late into fellowship with them as a painter. In early life he had been a map engraver; then served as a soldier for seven years. After leaving the

army he resumed engraving, and worked for two years in England as a draughtsman on wood. Later he took up etching, and had a large share in bringing about a revival of interest in the art. His prints were medalled at the Salon of 1851, but it was not until ten years later that he gained an honor for a painting, although he had begun to paint as far back as 1845. Then again he received medals in 1863 and 1864, and in 1867 the Legion of Honor. By this time his pictures found such ready purchasers that he ceased to exhibit at the Salon, so that his list of honors is comparatively small.

His sympathies were with rustic life, and particularly with animals. The pig attracted him as a subject; he not only painted the barnyard fowls, but loved them and wrote a book about them. Yet it is for his representation of sheep that he is most highly esteemed. He loved especially to paint them in the evening twilight.

His experience with the burin and needle had made him a free and precise draughtsman; he knew his animals thoroughly, their character as well as their construction, and used color, often most impressively, and always with breadth and force. At times, also, his work is full of serious poetry.

CORNELIS VAN CEULEN JANSSENS

1594?–1664?

This painter's name appears in several forms, as Jassens, Janson, Janzoon, and Jonson. Some writers give the place of his birth as Amsterdam, while others assume it to have been London, all on the authority of an archival register at Amsterdam, dated January 9th, 1646, wherein the painter, "Cornelis Jonson of London," returns his age as 52; a document which seems to fix the year of his birth as 1594. He was painting in England, and chiefly in London, from about 1618-1648. The arrival of Van Dyck in 1832, and the high favors bestowed upon him by King Charles, must have seriously affected

Janssens' fortunes, but it was not until the Parliamentary party had triumphed in the civil war that he and his family migrated to Holland. He was at Middleburg in 1643, at the Hague in 1647, and at Amsterdam in 1646 and 1662. In 1664 his wife had become a widow, and was living at Utrecht. He seems, therefore, to have led a somewhat wandering life, and to have died at about the age of 70.

Portraits by Cornelis Janssens vary much in quality, and to some extent in style as well; the influence of Van Dyck being often apparent, either in an unusual freshness of color or by a certain finesse in the pose. In general, the flesh tones are pallid, and the costumes and accessories indicate a naturally cold eye for color. Otherwise he is a clever painter, refined in conception, correct in drawing, and careful in details.

PIO JORIS

Pio Joris was born at Rome in 1843, and became a pupil of the Academy of St. Luke, studying also with Fortuny. From 1869 to 1872 he visited Venice, Munich, Paris, London, and Spain, making in the last-named a more lengthened stay. His landscapes and genre pictures, many of the latter representing the magnificent ceremonial of the Church, have won a large number of honors, culminating in the Gold Medal at the Paris Exposition of 1900.

He is also a distinguished water-color painter, being president of the Société Belge des Aquarellistes and of the Société des Aquarellistes of the Hague. His studio is in Rome.

HUGO KAUFFMANN

Son of the genre and landscape painter Hermann Kauffmann, Hugo was born at Hamburg in 1844. He became a pupil of the Städel Institute at Frankfort under Jacob Becker and Zwerger, and also studied

for some time at Düsseldorf. Between the years 1863 and 1871 he made his home at Kronberg in the Taunus, with an interval, however, of one and a half years spent in Paris. Finally he settled in Munich.

LUDWIG KNAUS

The foremost genre painter in Germany, Ludwig Knaus was born at Wiesbaden in 1829. After studying at the Düsseldorf Academy under Sohn and Schadow, he worked for eight years in Paris, with the exception of some months spent in visiting Italy. It was this Parisian experience that set the mark upon his art. From the point of view of subject, his pictures are no better nor worse than those of the rest of the Düsseldorf school; but he had a natural instinct for color, and his contact with the French developed a skill of craftsmanship that placed him above his contemporaries in Germany.

After leaving Paris he lived for five years in Berlin, and then moved to Düsseldorf, returning to Berlin eight years later to occupy the position of professor at the Academy. He is a member of various academies, holder of a great number of medals, and an officer of the Legion of Honor.

DANIEL RIDGWAY KNIGHT

Philadelphia is the birthplace of D. R. Knight; Poissy, in France, the home of his adoption. Here, in the early seventies, he settled near the estate then occupied by Meissonier, of whom he had been a pupil, and built himself a studio of glass, with the purpose of studying figures in natural light. On arriving in Paris he at first worked under Gleyre, and began by painting little genre pictures, which, after his study with Meissonier, he abandoned for large figures of peasant girls

set in a landscape. He was one of the painters early influenced by the *plein-air* movement, though he cannot be said to have been very successful in introducing the principles into his own practice.

J. H. B. KOEKKOEK

1778–1851

Johannes Hermanus Barend Koekkoek was the father and teacher both of Barend Cornelis and of Hermanus Koekkoek. He is best known by his sea views, one of which, painted in 1847, is in the New Pinakothek at Munich.

CARL KRONBERGER

Kronberger was born at Freystadt, Upper Austria, in 1841, and studied at the Munich Academy under Anschütz.

SIR THOMAS LAWRENCE, P.R.A.

1769–1830

Lawrence early distinguished himself by his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were some portraits in chalk of his customers. At the early age of ten years he set up as a portrait painter in crayons at Oxford; and shortly afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; and in 1787, twelve months afterwards,

settled in London, entering himself as a student in the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds in the following year, succeeded him as painter to the king. In 1794 he was elected a Royal Academician; at the age of twenty-five was knighted by the Prince Regent in 1815; and at the death of West, in 1820, was unanimously elected President of the Academy. From the time of his election as a member of the Academy to his death, his career as a portrait painter was unrivalled. He died in London, at his house in Russell Square, January 7, 1830. He was a member of the Academy of St. Luke at Rome, and of many other foreign academies, and in 1825 was created a Chevalier of the Legion of Honor.

JEAN HIPPOLYTE PAUL LAZERGES

Paul Lazerges was a pupil of his father, Jean Hippolyte Raymond Lazerges. He gained a medal of the third class in 1884, and of the second class in 1898.

FRANZ VON LENBACH

Germany's greatest of living portrait painters was born in 1836 at Schrobenhausen, in Upper Bavaria. In his earliest pictures, such as the "Shepherd Boy" and "Peasants Taking Refuge from a Storm," he appeared as a realist. They are painted with a blunt and vigorous

fidelity to nature that at the time shocked people accustomed to the smooth artificiality of contemporary German work.

In his portraits, however, he has passed away from realism in the sense of exact representation. They are sincerity itself, so far as embodying the subject as he sees it, but what it is that he sees in the subject is the spirit of the man or woman. As some French critic remarked, Lenbach is *un évocateur d'âmes*. By emphasizing some points and disregarding others he conjures up the spirit by the face. "He only paints the eyes with thoroughness, and, possibly, the head. In a head by Lenbach there glows a pair of eyes which burn themselves into you. The face, which is the first zone around them, is more or less, generally less, amplified; the second zone, the dress and hands, is either still less amplified or scarcely amplified at all. The portrait is then harmonized in a neutral tone, which renders the lack of finish less obvious." Lenbach's greatness results from his remarkable personality, even more than from his artistic qualities. "He had not only eye and hand; but likewise elbows and a tongue which placed him *hors concours*. He could be as rude as he was amiable, and as deferential as he was proud; half boor and half courtier, and at once a great artist and an accomplished faiseur, he succeeded in forcing upon society his own tastes, and in setting genuine human beings of strong character in the place of the smiling automatons of fashionable painters."

STANISLAS LÉPINE

Stanislas Lépine was born at Caen in Normandy, and has won a very individual rank among the French landscape painters. He paints upon the coast of Calvados and along the rivers of France, having a special fondness for the Seine, both in Paris and its suburbs. He exhibits rare skill in the pictorial representation of buildings and in seizing the spirit of the scene, and invests his pictures with delicate atmosphere and tone.

ADOLPHE ALEXANDRE LESREL

Born at Genest in the Manche, Lesrel became a pupil of Gérôme and a painter of genre and occasionally of historical subjects. His predilection is for the period of the Renaissance.

TITO LESSI

Lessi served his art apprenticeship in Florence under Ciseri. Three of his uncles were painters, and with one of them he studied architecture and perspective. In 1888 he moved to Paris, and soon achieved distinction, winning a gold medal at the Paris Salon of 1895; one at Munich in 1896, and the Highest Award at Berlin in 1897.

CESARE MACCARI

Maccari was born at Sienna in 1840, and in his youth studied sculpture under Sarrocchi. In 1863, however, he decided to become a painter, and put himself under the instruction of Mussini at the Sienna Academy, acquiring that remarkable skill in drawing which has distinguished the other pupils of that master. Having received a pension from the Academy, he visited other parts of Italy, and then settled in Rome. The pliability of his talent has been shown by the excellence of his small genre pictures as well as of large historical ones. But his reputation is most firmly based upon his fresco decorations; and of these, the ones executed in the Palazzo del Senato at Rome are the most successful.

RAIMUNDO DE MADRAZO

Raimundo belongs to the third generation of Madrazos, who for more than a hundred years have been distinguished Spanish painters. He was born at Rome in 1841, while his father, Federico, was presiding over the Spanish Academy in that city; and when the father moved to Madrid to become the head of its Academy, he there superintended his son's education. When Federico died, in 1859, Raimundo went to Paris and studied with Winterhalter, making the acquaintance of Fortuny, whose brother-in-law he became, and forming one of the brilliant band of Spanish painters in France, that included also Rico, Zamacoïs, and Casanova. At his first appearance, in the Salon of 1878, he gained a gold medal and the Cross of the Legion.

It is as a painter of costume pictures, with sheen and sparkle of many-hued fabrics, that he has done his best work.

HANS MAKART

1840–1884

Makart was born at Salzburg, and became a pupil of the Vienna Academy under Ruben, afterwards studying for four years with Piloty at Munich. At the age of twenty-nine he was invited to settle at Vienna by the Emperor Francis Joseph. Honors were showered upon him; his name was used by enterprising advertisers to distinguish the superiority of their wares; he was the vogue; his studio in the Ring Strasse presented a prodigality of rare and beautiful fabrics and works of art; he aroused German Philistines to an appreciation of the beautiful, and was the first German "painter" of the century. He was a little man with a black beard, piercing dark eyes, and a splendid broad-browed head, who dressed in a velvet coat, a pair of riding breeches, and Wallenstein boots.

Among his best creations are the Abundantia pictures, in the Pinakothek at Munich, and the ceiling decorations in the Palais Tumba at Vienna. He was an inspired scene-painter, and it is his merit to have announced to Germans afresh, in an overwhelming style, that revelation of color which had been forgotten since the Venetians and Rubens.

In 1884 he became insane and died.

CESARE MARIANI

Mariani was a pupil of Minardi at the Academy of St. Luke in Rome. He was intrusted with a commission to decorate some of the wall compartments in the Church of San Lorenzo fuori le Mura, and since their completion has executed other mural decorations.

ANTON MAUVE

1838–1888

One of the most distinguished of modern Dutch landscape painters, Anton Mauve was born in Zaandam, and became a pupil of Pieter Van Os. At first he painted in the precise manner of his master, but the pictures of Willem Maris introduced him at once to a freer method of painting and to a closer study of nature. He attained to a style that was very individual to himself, and to a rendering of Dutch landscape that is altogether truthful, with a preference for its pensive aspects or for the fresh, breezy characteristics of its gray days.

He was a member of the Dutch Society of Arts and Sciences and of the Société Belge des Aquarellistes, and a Knight of the Order of Leopold. His works are in the Rijks Museum at Amsterdam, in the Museums of the Hague and Rotterdam, and in most of the important private collections of modern pictures.

GABRIEL MAX

Gabriel Max was born at Prague in 1840, the son of a sculptor, Josef Max. After spending four years at the Prague Academy under Engerth, he studied for three years at Venice, finally reaching Munich and working with Piloty. From 1879 to 1883 he served as a professor in the Munich Academy.

But while Piloty equipped him with technique, he had come to Munich with the spirit within him already certain of itself. He had spent his youth in an old ghostly house; as a child at the death of his father he had his first "vision"; the investigation of dead birds had a peculiar interest for him, and the earliest picture which he finished at the Prague Academy and sold was entitled "Richard the Lion-heart Steps to the Corpse of his Father and it Bleeds." There was an element of uncanniness in his mind, which reappeared when he began to dissect the elements of human spirit. He found a curious interest in associating beauty of young girls with a refinement of pain; so that, as Muther says, he seems to be by comparison with Makart the child of nature, a "calculating, tormented, unhealthy talent. By education and temperament he was a disciple of Piloty; that is to say, a painter of disaster. His 'Martyr on the Cross,' a girl-martyr, struck the note in 1867 of that bitter-sweet, half-torturing, half-ensnaring tone which continued to be his note afterwards."

Even in his ideal heads there is something of the same feeling, yet these represent him as "a psychic painter of the highest mark; one who analyzes all the feeling nuances, so hard to catch, of melancholy, silent resignation, yearning and hopelessness, with the most delicate subtlety."

JEAN LOUIS MEISSONIER

1815–1891

From his native town of Lyons, Meissonier went to Paris when very young, and was apprenticed to Ménier, the chocolate manufacturer. He spent his leisure hours in drawing, and when he felt himself able to leave the factory and study painting, it was upon a capital of three dollars a month and of what else he could make by the sale of his drawings at one or two dollars each. He studied under Léon Cogniet, but his real teachers were probably the pictures of the "Little Dutchmen" that he studied in the Louvre and his own painstaking, indomitable patience. His little rococo pictures soon found purchasers, and in ten years' time he was able to buy a small place at Poissy, near St. Germain. In 1850 he settled himself there for uninterrupted work, and the little property grew into a fine country seat, which he supplemented later on by a stately town-house in the Boulevard Malesherbes.

In 1859 Meissonier was selected to accompany Napoleon III. into Italy, that he might celebrate in picture the latter's martial glory. The result was the "Battle of Solferino," which confirmed his reputation. When the war with Germany broke out, he was again called to the front; but after the first battle was lost returned to Paris and took an active part in its defence. Then he settled down to his cycle of pictures of the first Napoleon, which brought him extraordinary fame and wealth. But he himself spent large sums upon his pictures, sparing no expense for the purchase of properties, the payment of models, and the building up of *mise-en-scènes.* His industry and conscientious exactness were unsurpassable. Even for his small genre subjects he would fit up the whole scene in his studio and work at the canvas day after day until its correctness was assured. And it is in these little canvases that his best art is shown, for they have a more personal note, more evidence of temperament than his large works.

JOHANN GEORG MEYER VON BREMEN

1813–1886

Meyer, called Von Bremen after the city in which he was born, was a pupil of the Düsseldorf Academy under Karl Sohn and Schadow. He repeatedly visited Belgium, and was clearly influenced in his technique by the Flemish painters. The summers frequently found him roaming in the Hessian, Bavarian, or Swiss mountains, and from the peasantry of these regions he has drawn a large stock of subjects. Finally he settled in Berlin, and was elected to a professorship at the Academy. He was a member also of the Amsterdam Academy, and held the Order of Leopold.

CHARLES LOUIS MÜLLER

1815–1892

From the place of his birth this painter is often known as Müller of Paris. He studied under Cogniet and Gros and at the École des Beaux Arts, afterwards devoting himself to historical subjects. His "Charlotte Corday in Prison" is one of the most popular pictures in the Corcoran Gallery of Art at Washington, D. C. He was made an officer of the Legion in 1859 and a member of the Institute in 1864.

BARTOLOMÉ ESTÉBAN MURILLO

1618–1682

Murillo was baptized at Seville on January 1, 1618. The painter Juan del Castillo was a relative, and gave the young Murillo lessons in painting. He had marked talent, and was soon painting little heads of saints and sacred pictures for South America, by which he acquired means to visit Madrid. It seems to have been his original intention to pass on to England and place himself under the instruction of Van Dyck; but the latter's death and the kindness which he received from his fellow-townsman, Velasquez, induced him to stay in Madrid. Here he had opportunity to study the works of Titian, Rubens, and Van Dyck, besides enjoying the help of Velasquez, and progressed so well that in 1644 Velasquez advised him to visit Italy, and offered to procure letters of recommendation from the king. Murillo, however, preferred to return to Seville.

His first works in his native city were a series of pictures for the Franciscan monastery, representing scenes in the life of St. Francis, which made such an impression that henceforth he was regarded as the Caposcuola of the school of Seville; his principal rivals being Francisco de Herrera and Juan de Valdes Leal. In 1648 he married a rich lady of Pilas and established himself in a handsome house, which became the resort of people of learning and fashion, meanwhile producing a large number of works, which are now scattered, some of them having been carried off by Marshal Soult during the Peninsular War. Among his earlier pictures are many studies of human life, such as groups of street urchins, which he painted in a very forcible and realistic manner, with broad grins on their faces and dust and sunshine on their limbs. But his later style, and that by which he is more widely known, is concerned with religious subjects, more especially the subject of the Immaculate Conception. His manner of painting loses its positiveness; the color becomes misty and veiled in light and his drawing refined in conception and line. The sentiment, while verging at times to excess of sweetness, becomes gracious and elevated.

His death, in 1682, resulted from the effects of a fall from the scaffold while engaged upon a great altar-piece of St. Catharine for the Church of the Capuchins at Cadiz. Charles II. of Spain, Philip IV.'s successor, had appointed Murillo court painter and tried to induce him to settle in Madrid. But he remained true to Seville, preferring the service of the Church to that of the court, and is recognized now as the head of the Andalusian school of Spanish painting, as Velasquez was of the Castilian.

ALPHONSE MARIE DE NEUVILLE

1835–1885

Among the French painters of the soldier on active service the most brilliant was Alphonse de Neuville.

He was born at St. Omer and educated for the civil service, graduating as a Bachelor of Arts from the law school in Paris. Meanwhile he had been devoting his spare time to drawing, and had been a constant visitor at the Champ de Mars, studying the military life. During these days Delacroix showed a friendship for him, and Picot helped him in his studies. The Franco-Prussian War touched the fire to his lips. He served as an officer in the Artists' Brigade during the siege of Paris, and gained experience in real earnest of powder and smoke and the bullet-hail. His subsequent battle pictures reproduce this experience with remarkable convincingness, and in his smaller character studies of the soldier he shows him either in the *déshabille* of actual warfare or in the spick and span smartness of the parade ground; always, in fact, with a thorough knowledge of the inside of military life.

AUGUST VON PETTENKOFEN

1821–1889

August von Pettenkofen was the first of the Viennese painters to observe the world from a purely pictorial point of view. After spending his boyhood on his father's estate in Galicia, he entered a cavalry regiment, and when he had served his time as an officer turned to painting. He visited Paris, and became acquainted with the work of Alfred Stevens, and returned to Vienna to substitute for the hard and polished representations of episodic subjects naturalistic studies of figures and landscape, in a color scheme of delicate tonality.

His summers were spent in the little town of Spolnok on the Theiss to the east of Pesth, and there he wandered among the whitewashed houses and the booths of the dealers, watching the people at work or resting from their meals, with an eye particularly for the soldier off duty. He painted pictures in which there is little individual characterization of the persons, but an admirable rendering of the character of the whole scene. He was a Chevalier of the Austrian Order of the Crown of Oak.

REMBRANDT VAN RYN

1606–1669

Rembrandt the son of Herman, the latter being the son of Gerrit, van Ryn was born at Leyden. His parents, hoping that he would subsequently study jurisprudence, sent him to the Latin School in his native city, but the boy's love of art manifested itself so early and so strongly that he was placed under the tuition of the painter Jacob van Swanenburch. After remaining with him for three years, Rembrandt studied for a short time with Pieter Lastman in Amsterdam,

and then returned to Leyden to become a student of nature. Very probably he was influenced in the direction of his study by the etchings of his fellow-citizen, John of Leyden; especially in the quality of chiaroscuro and the subtleties of light. In 1630 he settled in Amsterdam, at once securing recognition and gathering around him a number of students.

Indeed, at this early date he had proved himself a master; he was "already in the peculiar situation of an artist who has left himself no room for improvement except in attempting art of another kind and in overcoming new, though possibly not greater, difficulties." During this first year at Amsterdam he made many etchings of his own face, posed in various grimaces, his mind being evidently set upon securing an intimacy with the shades of expression of human emotions. The following year he painted the portrait of Coppenol, now at St. Petersburg, and a year later the "Anatomical Lecture," of the Hague. In 1634 he married Saskia Van Uilenburg, a lady of good Frisian family and some fortune, and the eight years of their married life represented the heyday of his prosperity and happiness. He occupied a handsome house, stored with works of art; for he was an enthusiastic collector of all kinds of beautiful things and a generous admirer of the good work of other painters.

The year 1642 brought the death of his beloved wife and also the completion of his famous picture, the so-called "Night Watch," which however, failed to give satisfaction to the company of Archers for whom it was painted. Rembrandt's troubles date from this time. Whether owing to the depression which war had brought to Amsterdam or to his own injudicious expenditures, his affairs became gradually more embarrassed, until in 1656 he was publicly declared insolvent, and the treasures of his home and a large number of his own pictures were sold at auction, realizing no more than 5,000 guilders.

After the death of his wife, as if he found his great house unsupportably desolate without her presence, he devoted himself with special ardor to landscape, producing both in oils and in etchings those marvellous pictures which are recognized now as being "a synthesis of all landscapes." Later on, when the financial crash had come and the

great artist was being driven from one refuge to another by exorbitant creditors, he seems to have found a special solace in the companionship of a few stanch friends, and this was the period of his greatest portraits, of his great picture of "The Syndics," at Amsterdam, and of many portraits of individuals. For the artist in him was so intensely rooted that the troubles of the man but set his art into deeper, larger manifestations, into a closer and more observant sympathy, and, which is far more wonderful, into a freer, fuller expression of his powers. More and more he reached below the surface of things to the underlying mystery—the mystery of nature and of the human mind. Poet and seer as well as painter, he discovered the infinite significance of life, even in its ordinary aspects.

During the artificial eighteenth century he was forgotten, and it remains one of the glories of the subsequent century that Rembrandt was rediscovered and placed where he belongs, among the very few greatest artists of the world.

ÉMILE RENOUF

A pupil of Boulanger, Jules Lefèbvre, and Carolus-Duran, Renouf has divided his interest between landscape, marine, and genre subjects. His painting, "The Helping Hand," is in the Corcoran Gallery of Art, Washington. He was born at Paris in 1845.

MARTIN RICO

Martin Rico was born at Madrid, and as a boy was taught drawing by a good-natured cavalry officer. Afterwards he entered the Madrid Academy, gaining a living in the intervals of study by drawing on wood and engraving. In the summer vacations he would wander about

the country, mixing with shepherds and gypsies, and ever since the love of roving has been strong within him. When he won the Prix de Rome, the first time it had ever been awarded for a landscape, he chose Paris instead of Rome for the four years of study. On his arrival there he was kindly received by Zamacoïs, who introduced him to Daubigny and Meissonier. Later he became intimate with Fortuny and passed much time with him in Italy.

Both his water colors and oil paintings have much of Fortuny's brilliance, though more intensity of light and refinement of atmosphere.

THÉODORE ROUSSEAU

1812–1867

In 1834 Rousseau's first masterpiece, the "Côtés de Grandville," was awarded a third class medal at the Salon.

Those who cared about such things discovered that the painter of it was the son of a tailor in Paris; that as a boy he had shown a taste for mathematics, then had entered the studio of the classicist Lethière. But what was there of Lethière in this picture? It seems that the youth had done little more than look on while the master painted his large Louvre pictures, "The Death of Brutus" and "The Death of Lavinia," that his "historical landscape" for the Prix de Rome had been of no account, and that he had left the studio and wandered often to the open air with his paint-box. At first his daily wanderings took him to the Plain of Montmartre, where, unbeknown to him, another nature-student, Michel, was wont to paint. Then he discovered Fontainebleau, and this picture was the result. *Eh bien!* But what of the moral effect of such marked disregard for the classicist tradition? Should not such a rebel be disciplined? And he was, his pictures for the next fifteen years being refused at the Salon. Indeed, it was only in 1848, after the Revolution had ousted the Academic Committee of

the Salon as well as the Bourgeois king, that honors were dealt out to Rousseau, and then only with grudging hands.

Meanwhile, that early picture had been the tocsin of a new movement that was to move the world of painting, and of literature also, by reflected action. Rousseau had become the recognized leader of the gifted band which had foregathered at Barbizon; leader by force of his knowledge and skill as well as by force of his lofty, penetrating purpose. He was, as Corôt said, the eagle of them all; still a mark for the " slings and arrows of outrageous fortune," for the critics aimed their taunts at him, and he flew too high to be properly appreciated by the public of his day.

Yet at the Exposition of 1855 he made clear to the world what manner of painter had arrived, and the last ten years of his life were without financial trouble. But they were darkened by sadness. He had married a young girl of the Forest, and she became insane. Instead of putting her away he kept and tended her, and the strain of work and worry undermined his health. The final blow was dealt in 1867, when, after his services as head of the International Jury, the accustomed honor of officership in the Legion was withheld. He penned a protest to the Emperor, which was never sent. The proud, strong-centred man consumed his wounded pride in silence, but his heart was broken. He lingered a little while and died, while his mad wife danced and sang beside the bed. The brethren buried him in the little churchyard at Chailly on the edge of the Forest, and Millet set an unknown stone above the grave, with the brief, but all-sufficient record, " *Théodore Rousseau, Peintre.*"

PETER PAUL RUBENS

1577–1640

Rubens was born at Siegen, in Westphalia, on the festival of SS. Peter and Paul. His parents were natives of Antwerp, but, being

Protestants, had moved to Cologne to escape the religious disturbances, and again, in consequence of some disagreement with the authorities in that city, had temporarily settled in Siegen. In 1578 they resettled in Cologne, where the father's death occurred in 1587, after which the mother, having embraced the Catholic faith, returned to Antwerp with her son.

Although destined for the law, he showed such a desire to be a painter that he was placed with Adam Van Noort, with whom he studied four years, afterwards spending another four years under Otho Vaenius, the most celebrated painter of the period in Antwerp. In 1600 he went to Italy and entered the service of Gonzaga, Duke of Mantua, devoting much of the time to copying works in Venice and Rome for the Duke.

In 1605 he was sent on a mission to Philip III. of Spain, and during his three years' stay in Madrid was intimate with Velasquez and painted many portraits. Hearing of his mother's illness, he hastened home by way of Genoa, to find that she was dead. The Archduke Albert, then Governor of the Netherlands, persuaded him to remain in Antwerp and appointed him court painter.

In 1609 Rubens married his first wife, Isabella Brant, and the following year built himself a magnificent house. This was the period in which he painted the masterpieces in Antwerp Cathedral—the "Crucifixion" and "The Descent from the Cross." In 1620 Marie de Médicis invited him to Paris, where he painted the great series of pictures commemorating her marriage with Henry IV., which are now in the Louvre. Returning to Antwerp, he was despatched by the Infanta Isabella, widow of the Archduke, in 1628 on a diplomatic mission to Philip IV. of Spain, and the following year on a similar errand to the court of Charles I. of England, being knighted by both monarchs. His wife having died in 1626, he married in 1630 Helena Fourment, a beautiful girl of sixteen, whose portrait, like that of the former wife, appears often in his pictures. Their union lasted ten years, when Rubens died, possessed of immense wealth, and was buried with pomp in his private chapel in the Church of St. Jacques.

So vast was his productiveness that between two and three thousand

pictures are ascribed to him, although many of them were probably painted from his sketches by pupils; among the most famous of whom were Van Dyck, Jordaens, and Snyders. He himself etched a few plates, and established a school of engravers for the reproduction of his works, of which twelve hundred prints exist. The choicest examples of his brush are to be found in Antwerp and Paris, and, perhaps, particularly in the Pinakothek at Munich, which contains ninety-five of his works, and among them some of the finest.

FELIX SCHLESINGER

Schlesinger was born at Hamburg in 1833. After studying at the Düsseldorf Academy and under Jordan he lived for several years in Paris, and then settled in Munich, devoting himself to genre subjects.

MAX SCHÖDL

This brilliant painter of still-life was born at Vienna in 1834, and became a pupil of its Academy under Friedländer. His skill in the precise rendering of beautiful surfaces is remarkable.

ADOLF SCHREYER

1828–1899

Even when Schreyer was a pupil at the Städel Institute in his native city of Frankfort he was studying horses in the riding school and ana-

tomically. All his life he was a keen lover of horses and dogs, and later surrounded himself with them at his estate near Kronberg. After leaving the Institute he pursued his studies at Stuttgart, Munich, and Düsseldorf. Then he embraced the opportunity to accompany Prince Thurn and Taxis in his expedition through Hungary, Wallachia, and Southern Russia, and in 1854 accompanied the Austrians on their march through the Danubian Principalities. Settling in Paris, he was attracted by the work of Fromentin, and made visits to Syria, Egypt, and Algiers. Parisians were enthusiastic over his extraordinary gift for technique and for his brilliantly effective rendering of life. The end of his career was spent either in Paris or at his estate at Kronberg.

JEAN GUIDO SIGRISTE

Sigriste was born at Aarau, Switzerland, in 1864. Coming early to Paris, he studied with Lefèbvre and Boulanger, and had a picture hung at the Salon for the first time in 1890. Since then he has been favorably known in this country and in Russia, Switzerland, and Germany for his military subjects.

HENDRIK SIEMIRADZKI

Siemiradzki was born at Grodno, Russia, in 1843, and became a pupil of the St. Petersburg Academy. Thence he passed to Munich, where he studied under Piloty, afterwards travelling in France and Germany, and finally, in 1872, settling in Rome. The Medal of Honor and Cross of the Legion were conferred upon him in 1878, and he is a member of the Academies of St. Petersburg, Stockholm, Berlin, and Rome.

GIUSEPPE SIGNORINI

The genre painter Giuseppe Signorini is a member of the colony of Italian painters in France.

C. TAMBURINI

A native of Florence, Tamburini studied under Ciceri and Bonnat, and is the holder of many medals of honor at the exhibitions of Florence and Rome. He is best known for his pictures of good-natured satire on the priesthood.

AURELIO TIRATELLI

Tiratelli was born at Rome in 1842. His studies at the Academy of St. Luke were first directed towards sculpture, and in this medium he won fourteen medals. Then came to him the desire to express himself in color, and he put himself under the teaching of Minardi and Podesti in drawing and painting. Although educated under very conservative influences, Tiratelli in his genre and figure subjects has revealed an individual and progressive spirit. Many of his subjects have been found in the vicinity of Rome; he is fond of painting the buffaloes of the Campagna and the sports and occupations of the peasantry. Occasionally he selects a subject of strikingly modern character, as in the "Railway Disaster," which was purchased by the government. One of his pictures, entitled the "Buffalo Cart in the Pontine Marshes," is in the Civic Museum at Trieste, and several of his works were purchased by King Humbert, who created him a Chevalier of the Order of the Crown of Italy.

AUGUSTE TOULMOUCHE

Toulmouche is identified with piquant subjects of fashionable life, which he paints with much accuracy of detail and regard for textures. He was born at Nantes in 1829 and became a pupil of Gleyre. Besides many medals, he has won the Cross of the Legion.

CONSTANT TROYON

1810–1865

It is Troyon's distinction that he gave to the landscape and to the cattle in his pictures a complete unity of feeling, and that the feeling was always one of large and serene expression. Rich herbage covers the pastures, sun and shadow and rain cloud contribute to their fecundity, and the beasts nourished thereon have huge forms, tranquil strength, and vigorous color. He painted them as he saw them in nature, enveloped in atmosphere and light, and his pictures have the rude simplicity and exuberant wholesomeness of true rustic life.

He was born at Sèvres, and as a youth, like Dupré and Diaz, decorated porcelain. Meanwhile he was painting little classical views, and with one of these made his appearance at the Salon in 1833. About this time he formed the acquaintance of Rousseau and migrated to the Forest of Fontainebleau. Then began those grand and serious studies of nature which won him honor before he put the cattle into his pictures. For as a landscapist he had a fundamental power unequalled except by Rousseau.

In 1848 he visited Holland, and there may have been aroused to feel how the cattle form a part of their surroundings. Yet his first picture upon his return was the famous "Windmill," which reveals the influence of Rembrandt. But for several years he had been making independent studies of cattle, and now commenced to introduce them

into his landscapes. At forty years old his genius discovers its true bent, and he becomes Troyon. Corôt was ten years older when he entered into his fulness, and had twenty-five years in which to reap the harvest. Troyon had but fifteen all told, and ten years of these were clouded with mental trouble. Yet he accomplished enough to place him among the master painters of the world.

JOSEPH MALLORD WILLIAM TURNER

1775–1851

Turner's was indeed a singular personality, compact of contradictions! Uncouth of person, harsh of manner, he was yet an artist of infinite delicacy; though possessed of an extraordinary appreciation of the beautiful, he lived a shabby life, a life as narrow as his imagination was exalted; intellectual above his fellows, with a mind that fairly teemed with grand imaginings, he shut himself off from intercourse with other intellects, adopted voluntarily a penurious, unlovely existence, and died in disgraceful squalor. In every respect the man was the direct antithesis of his art.

His father was a barber in Maiden Lane, Covent Garden, on the walls of whose place of business the child's early drawings were pinned; for the lad was extraordinarily precocious, and soon was earning money by coloring prints and architects' drawings. His work attracted the notice of Dr. Monro, the art patron, who used to pay him half a crown apiece for his drawings, and give him his supper when he brought them round. At the age of fourteen he became a student of the Royal Academy, and the very next year exhibited at Somerset House, where the Academy exhibitions were then held, his first painting, "View of the Archbishop's Palace at Lambeth." In those days little water-color views were much in demand, filling somewhat the same position now occupied by photographic views; and Turner trav-

elled frequently, visiting especially Ramsgate, Margate, and Dover. By the time that he was elected an Associate of the Academy, in 1799, he had already exhibited works which ranged over twenty-six counties of England and Wales. In 1802, the year that he was made a full Academician, he paid his first visit to the Continent, travelling through France and Switzerland. Italy he visited in 1819, again ten years later, and for the last time in 1840. During one of his early wanderings he is said to have had a love affair, which terminated unhappily, and he never married. When, in 1812, he was able to build himself a house in Queen Anne Street, Westminster, he shut himself up with a housekeeper, and when he tired of her society, would start again upon his travels. On one occasion the woman's suspicions were aroused, and she searched the pockets of a coat he had left behind, discovering a letter which suggested that Italy, whither he was supposed to have gone, was no farther off than Chelsea. She informed his acquaintances, and when they went to seek for him, they found him in an obscure lodging, dead. He was buried in the crypt of St. Paul's Cathedral by the side of Sir Joshua Reynolds. He left to the nation all the drawings and pictures which he had allowed to accumulate, and his fortune as a fund for the assistance of needy artists; but the will was disputed, and the bequest of money diverted to other purposes.

The early part of his career is marked by the abundance and quality of his water-color works, and by oil-paintings founded upon the style of Wilson; for he had a curious eagerness to prove himself better than other men along their own lines. So, having established his superiority over native painters, he set himself to rival Claude; published the "Liber Studiorum" in imitation of the French painter's "Liber Veritatis," and painted oil-pictures that should establish his equality with that then recognized leader of landscape painters. Of so much moment did he deem this comparison, that in his will he inserted a clause directing that two of his pictures should be hung alongside of one of Claude's in the National Gallery. The period of his ripest art is generally placed between the years 1802 and 1830, though Ruskin considered it to have been the ten years between 1829 and 1839, which began with the "Ulysses" and ended with the "Téméraire"; an esti-

mate with which many other critics will be disposed to agree. During the last twenty years of his life he was chiefly occupied with the rendering of light and of the elemental forces of nature, sacrificing form to color, and departing as widely as possible from the serenity and stateliness of Claude. Many of these later pictures have suffered by time, but even in their ruin bespeak the mighty qualities of this mind which had anticipated by nearly a century the motives of the modern impressionists. "He is the greatest creator in color, the boldest poet among the landscape painters of all times."

TIZIANO VECELLI

1477–1756

Tiziano Vecelli, son of Gregorio dei Conti Vecellio by his wife Lucia, was born at Pieve di Cadore in the Southern Tyrol, then belonging to the Republic of Venice. The family was of ancient and honorable lineage, bearing the name of Guecello or Vecelli, long established in the Valley of Cadore.

At the age of nine Titian was sent to live with an uncle, a lawyer, in Venice and commenced to study art. His first teacher seems to have been Zuccato, a worker in mosaic, from whom he passed, perhaps, to Gentile Bellini, and, certainly, to the latter's younger brother, Giovanni, afterwards studying with Giorgione and being associated with him in joint commissions. The two young men were of the same age, but Giorgione's genius had matured early and its influence was already firmly imprinted upon Venetian art. Titian, on the other hand, seems to have matured more gradually, and it was not until he was nearing his thirtieth year that he reaches the perfection of his craftsmanship. To the years between 1507 and 1514 may be referred such works of infinite beauty and poetic feeling as the "Tribute Money" of the Dresden Gallery and the "Sacred and Profane Love" in the Borghese

Palace at Rome; and during this period was painted the portrait of Grimani in the present collection. Giorgione had died in 1511, and the death of the aged Giovanni Bellini in 1516 left Titian the undisputed leader of Venetian painting. He completed Giovanni's work in the Sala del Gran Consiglio, and was rewarded by the Senate with the office of La Senseria, which involved the painting of a portrait of each doge elected during his term of office.

Meanwhile he had attracted the notice of Alfonso I., Duke of Ferrara, for whom he executed the "Bacchus and Ariadne" of the National Gallery and the "Sacrifice to the Goddess of Festivity" and the "Bacchanal" in the Gallery of Madrid. His style was becoming more grandiose and superb in color, as may be seen in the great altar-piece for the Church of the Frari, the "Assumption of the Virgin," now in the Venice Academy. In 1528 he painted the great picture of "St. Peter Martyr" (destroyed by fire in 1867), and in 1530 was invited to Bologna by the Emperor Charles V., whose portrait he painted on this occasion, and again two years later. In 1543 he painted a portrait of Pope Paul III., during a visit the latter paid to Bologna, and another during 1545 in Rome, where the two giants met for the first time, Michael Angelo being then seventy-seven and Titian himself only three years younger. Upon the abdication of Charles V., Titian found as great a patron in his son, Philip II., who granted him a pension.

This period of Titian's career, dating from about his fiftieth year, is marked by a series of superb portraits and splendid nudes. In 1531, after the death of his wife, he moved out of Venice to a beautiful villa at Biri Grande, overlooking the Lagoons, where his strenuous labors were accompanied by sumptuous elegance of living and intimacy with the greatest men of his day. In the last thirty years of his life magnificent sacred pictures, as the "Christ Crowned with Thorns" at Munich and the "Presentation of the Virgin" in the Venice Academy, are interspersed with classical subjects. He continues to paint portraits, among them often that of his daughter Lavinia; and near the end of his career produces the "Nymph and the Shepherd" of the Vienna Gallery, in which he returns to the freshness of inspiration revealed in the "Three Ages," painted nearly seventy years before.

Finally he prepares for his end, and commences the "Pietá," that was to secure for him a burial place in the Church of the Frari. But he never finished it, for some misunderstanding arose with the monks, and it was completed after his death by Palma Giovine. It hangs in the Academy of Venice, but Titian's body rests where he had desired. When the terrible plague that swept away 190,000 people in Venice reached the great master in his retreat at Biri, on the threshold of his hundredth year, the Venetians forgot even the dread of contagion and gave him ceremonial burial.

EUGÈNE JOSEPH VERBOECKHOVEN

1799–1881

Born at Warneton, West Flanders, Eugène was the son and pupil of the sculptor Barthélémi Verboeckhoven. After visiting England, Germany, France, and Italy he settled in Brussels. His reputation during his life was remarkable. He was elected a member of various academies, and received the Cross of the Legion and several European orders. He was a correct draughtsman, whose precise and hard manner reflects, no doubt, the influence of his early training under a sculptor.

JEHAN GEORGES VIBERT

Vibert is in every sense a Parisian. He was a pupil of Félix Barrias, but his early attempts at historical subjects were a failure, and he accepted the lesson, turning to a class of pictures more in line with his own temperament. A wit and satirist, admirable *raconteur*, and skilful with his pen, having produced among other writings a success-

ful play, he devoted himself to character genre with a spice of humorous satire. These pictures were at once successful and have brought him many honors, culminating in promotion to the rank of officer in the Legion of Honor in 1882.

DOUGLAS VOLK, N.A.

The son of a sculptor, Douglas Volk was born at Pittsfield, Massachusetts, in 1856. He studied at the École des Beaux Arts under Gérôme and also spent some time in Rome, appearing at the Salon for the first time with a Breton subject in 1876. He exhibited for several years at the Salon before returning to the United States to organize and direct the Art Academy at Minneapolis. After spending eight years in that city he moved to New York, where he has exhibited regularly at the exhibitions, besides teaching at one of the art schools. In his country home, where he spends his summers, he has, in conjunction with Mrs. Volk, established a village industry: engaged in the hand-making of rugs, which produces some exceedingly beautiful work of good design and honest craftsmanship. Mr. Volk's first success at the New York exhibitions was with "A Puritan Maiden," and many pictures of pure, sweet maidenhood have followed it.

JULES WORMS

A Parisian by birth, Jules Worms was a pupil of the École des Beaux Arts and of De Lafosse, and has travelled in various countries, particularly in Spain. He gained medals in the Salon from 1867-1869, was made a Chevalier of the Legion of Honor in 1876, and obtained medals at the International Expositions of 1878 and 1889.

ERNST ZIMMERMANN

Born at Munich in 1852, Ernst Zimmermann studied first with his father, Reinhard Sebastian, and later with Anschütz and Wilhelm Diez, afterwards travelling in Venice, Paris, and Vienna. He has painted biblical subjects, but is best known for historical and genre works, distinguished by fine color.

CATALOGUE

FIRST EVENING'S SALE

TUESDAY, APRIL FIRST

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT 8.30 O'CLOCK

WILLIAM ADOLPHE BOUGUEREAU

1—Asleep

Pencil Drawing

Two little bare-limbed children are asleep upon a bed, the one whose back is towards us having its right arm laid over the breast of the other one.

Signed at the left, Wm. Bouguereau.

Height, 5½ inches; length, 8½ inches.

C. C. COLEMAN

2—Landscape

A wagon with high frame sides, drawn by four black oxen, is approaching along a road between grassy banks. The bank on the left gradually slopes up with bushy trees at the top, that are continued back and across the picture.

Signed at the right, C. C. Coleman, Maccarice /81.

Height, 7 inches; length, 12 inches.

C. RAUCH

3—The Letter Writer

Water Color

The letter writer, sitting in a handsome carved chair with leather back, poises his quill pen in the air as he looks across the table to his client, a Neapolitan peasant-girl. Near her sits another woman, behind whose chair stands a boy.

Signed at the right, C. Rauch.

Height, 9½ inches; length, 10½ inches.

C. C. COLEMAN

4—The Sheep Fold

Water Color

A shepherd is folding his sheep in an enclosure formed by poles and netting. In the background appears a yellow thatched shed and beyond it one with a conical brown roof, surmounted by a cross. A red coat and a stick lie on the ground near the man's feet and close by him his dog.

Signed at the right, C. C. Coleman, Roma.

Height, 9½ inches; length, 13 inches.

CLARKSON DYE

5—Street Scene: Winter

Water Color

Along the snow-covered sidewalk on the left hand of the street a lady is coming towards us, passing in front of a row of dull red houses, while in the distance a cab is moving towards a building with a tower that concludes the vista. Bare trees stand along the right of the road, behind which is a range of red warehouses.

Signed at the right, Clarkson Dye /93.

Height, 10 inches; length, 13 inches.

ALEXANDRE DECAMPS

6—A Mountain Gorge

Pastel

The scene is a wild mountain region cloven into gorges, walled with bare rock. A sort of natural causeway, covered with grass, stretches diagonally towards the centre, and at the end of it a Greek soldier with helmet, round shield and spear, stands upon the brink of an incline, down which other soldiers are disappearing.

Signed at the right, D. C. /46.

Height, 10 inches; length, 16 inches.

L. WOODWARD

7—Arch Creek, Florida

Water Color

The winding reach of water disappears on the right of the background. It is bordered with pale green foliage, interspersed with trees from which hangs bearded moss, while others on the right of the picture dip their branches into the water. A single white bird appears in the sunlit distance.

Signed at the left, L. Woodward.

Height, 12 inches; length, 17 inches.

MARCUCCI

8—An Italian Peasant Girl

Water Color

Near a bunch of thistles and some reedy grass entwined with straggling grapevine stands a peasant girl, looking away from us and holding a sheaf of corn-stalks in her arms. Her costume consists of a gray chemise, dark blue corset, and dull rose skirt tucked up over a blue petticoat.

Signed at the right, Marcucci, Roma.

Height, 14 inches; width, 7⅓ inches.

AFTER BESNARD

9—Nude

Pastel

This is the study of a nude woman sitting in crouching attitude upon a white drapery, with her head bent over a purple and gray cup. The figure is lighted fom the left by a warm glow, which touches the prominences of the flesh with rose.

MARCUCCI

10—Italian Shepherd Boy

Water Color

An Italian shepherd boy in green breeches, with a golden brown jacket slung over his shoulder, leans upon a fence with his back to us, looking towards a horizon, rose and saffron in the twilight glow.

Signed at the right, Marcucci, Roma.

Height, 14 inches; width, 7½ inches.

GIUSEPPE SIGNORINI

11—The Convivial Cardinals

Water Color

Two cardinals are sitting on opposite sides of a pedestal table with carved and gilded support, covered with a pale blue satin cloth. One of them leans back, looking out of the corner of his eye at a wine-glass which he holds up, while the other leans forward with a bottle in his hand. Behind them a supercilious flunkey is walking away with a tray.

Signed at the right, Giusep Signorini, Paris /81

Height, 18 inches; width, 14 inches.

L. WOODWARD

12—Ocklawaha Landing, Florida

Water Color

Enclosed with trees and strewn with beds of lilies, spreads an expanse of water, out of which rise high trees with a little foliage at the top, bearded moss hanging from their limbs. On the right of the middle distance stands a little house on wooden piers, beside which a boat is moored.

Signed at the left, L. Woodward.

Height, 10½ inches; length, 16½ inches.

UNKNOWN

13—Marine

Pastel

There is a dull gray cloud over the horizon. Two brigantines are riding on the green sea which flows to the front of the picture in small, smooth, sliding waves, breaking into foam as they reach the stone-strewn, sandy shore. Above the latter rises a wall of purplish brown rocks with dark green brush on the summit.

Height, 16 inches; length, 22 inches.

HENRY KINNARD

14—Summer

Water Color

Crossed by a plank bridge in the middle distance, a brook flows towards the foreground, where it is bordered by bulrushes, flowers, and large dock-leaves. In the field are wheat shocks and standing wheat, among which are figures, and in the distance appears a red-roofed farmhouse among some trees.

Signed at the right, Henry Kinnard.

Height, 20 inches; width, 15 inches.

SALOMON CORRODI

15—Avenue in Tivoli

Water Color

The avenue stretches straight back, bordered on both sides by giant sycamores. Those on the left grow upon a small bank from which their roots project, and behind the trees runs a white wall, dappled with light and shade. At intervals along the avenue are stone benches on which figures are sitting, while in the distance an ox-wagon approaches. To the right appear an orchard and distant landscape.

Signed at the left, S. Corrodi, Roma.

Height, 20 inches; length, 28 inches.

2.000

JEAN JACQUES HENNER

16—Head of a Girl

A girl's head is seen in profile against an olive brown background. Her brown hair grows in profusion over the forehead, the brown eyes are looking upwards, and ripe red lips stain the pure white of the features. Her shoulders and bosom show above a geranium-colored drapery.

Signed at the upper right, Henner.

Height, 18 inches; width, 15 inches.

Henner takes his place in the latter half of the nineteenth century as, perhaps, the most poetic painter of the nude and one of the most individual and fascinating delineators of girlish beauty.

SALOMON CORRODI

17—Tivoli

Water Color

On the left are the towers and clustered houses of the city, perched upon a rocky eminence, from the green walls of which issue jets of water, that fall from terrace to terrace into the river winding through the gorge below. Raised upon the right is a road, along which a horseman under the shadow of the rocks is passing towards a spot of sunshine where a goatherd and his flock are standing.

Signed at the right, Sal. Corrodi, Tivoli, 1880.

Height, 20½ inches; length, 28½ inches.

1725
R. S. Jones

VICTOR DUPRÉ

18—Landscape and Cottages

Standing in a large meadow, dotted with cows, is a white cottage with a red chimney and a dormer window in its high drab-green thatched roof. To its left rises a clump of trees, sheltering another cottage, near which stands a woman in blue gown with white cap and apron. In the foreground of rich grass is a pool with sedge and scrub upon its bank. A dark gray cloud fills the sky on the right side, loosening into white masses towards the centre, above which is an expanse of greenish blue. On the horizon is a deep blue hill.

Signed at the left, Victor Dupré.

Height, 17½ inches; length, 28½ inches.

Had Victor Dupré not been the younger brother of the more famous Jules, the recognition of his own powers would have been more pronounced. Yet he was a fine technician, with a noble use of color, who infused into his work a quality of very sincere poetry.

ROSA BONHEUR

19—Don Quixote Escorted Home

Drawing in Crayons

The Knight of La Mancha, after his severe drubbing by the merchant's boy, is being assisted home by a countryman. His long body is seated astride a donkey, drooping over the sacks on the latter's neck, while his left hand rests on the shoulder of the countryman, who is leading Rozinante and carrying the spear. The donkey's headgear, decorated with rose-colored wool, terminates in a conical crest surmounted by a blue tuft.

Signed at the left, Rosa Bonheur, 1888.

Height, 39½ inches; width, 37 inches.

ANTONIO CASANOVA Y ESTORACH

20—An Uncanonical Courtship

A jolly Carthusian brother in white habit and black cloak smiles at a Spanish lady, who sits beside him coquettishly holding a fan between her face and his. A white mantilla is suspended from the tortoise-shell comb in her hair. Against the leafy background hangs a little bird-cage.

Signed at the right, Antonio Casanova y Estorach, Paris, 1882.

Height, 15½ inches; width, 12½ inches.

Casanova is widely known for his pleasant satires on the priesthood, full of genial humor.

STANISLAS LÉPINE

21—L'Estacada

Beyond the front water, where a big barge with derrick is moored, runs a framework of timbers, following the line of a stone bridge approach, that connects with a flat-arched metal span. Under this the water flows into an inner harbor, surrounded on three sides with houses, above the centre ones appearing a high dome with cupola. On each side of the harbor, trees are growing in front of the houses.

Signed at the left, S. Lépine.

Height, 12½ inches; length, 18 inches.

Lépine, well known for his river and harbor scenes, is one of the most distinguished of the modern French landscape painters. The subject of this particular picture was a favorite one with him and he has painted it several times.

PIO JORIS

22—A Meeting on the Tivoli Road

A bare-legged man in blue clothes leans on a ledge of stone beneath a high rock hung with greenery, holding out his right hand to a woman who stands beside him. She is clad in a brown skirt and pink bodice, and on the ground near her is a basket of linen.

Signed at the right, P. Joris, Roma.

Height, 15 inches; width, 9 inches.

Joris gained the Gold Medal at the recent Exposition in Paris.

ALEXANDRE CABANEL

23—Study of Female Figure

This is a study from the nude of a woman in upright pose with her head thrown back and the auburn hair falling in a stream behind. Her left arm is held across her eyes and the right hangs down limply with the fingers curled towards the palm.

Signed at the left, Alex. Cabanel. Dedicated—"à mon cher ami, Alfred Araya."
Height, 17 inches; width, 10 inches.

GABRIEL MAX

24—A Fair Maiden

A fair-haired girl, with soft gray eyes that have brown pupils, stands facing to the right, inclining her head slightly towards her shoulder. Her hand is laid over her bosom, that is lightly covered with gray gauze, below which appears a glimpse of crimson cloak with a gold clasp.

Signed at the left, G. Max.

Height, 18½ inches; width, 15 inches.

Gabriel Max gives to his soft and lovely girlish heads a remarkably tender sentiment and a kind of mystical spirituality.

FRANZ DEFREGGER

25—A Tyrolese Wooing

A young girl sitting by a hearth pauses in her knitting to answer with a smile the laughing advances of her admirer. He has a pipe in his hand and sits near a square cupboard in the wall.

Signed at the left, F. Defregger, 1888.

Height, 15 inches; width, 11 inches.

From 1869 Defregger's art was almost entirely devoted to the Tyrolese people. To paint the smart lads and neat lasses of Tyrol in joy and sorrow, love and hate, at work and merry-making, at home or outside on the mountain pastures, in all their beauty, strength, and soundness, was the life-long taste for which he more than any other man had been created—for he belonged to them himself.—MUTHER.

J. EHRENTRAUT

26—A Halberdier Saluting

In a corridor, hung with a blue curtain and lined above the brown wainscot with old-gold leather, patterned in red, stands a halberdier with hand raised to the curled brim of his black hat. His uniform consists of crimson breeches and a mustard-colored jerkin with white ruff, a blue sash being fastened on the left shoulder and passing across his chest.

Signed at the left, J. Ehrentraut.

Height, 14 inches; width, 9½ inches.

LÉON BONNAT

27—Italian Girl

A little Italian peasant-girl stands with her left hand on a stone and the other one held to her lips as she looks straight at us. Behind her is a mass of dark foliage with a glint of light blue sky at the top on the right.

Signed at the left, L. Bonnat.

Height, 13½ inches; width, 8½ inches.

Bonnat, during his residence in Italy from 1858 to 1860, painted a variety of subjects from the life of the Roman people. He has proved himself one of the most masculine painters of the century, possessed of learning which never loses itself in unnecessary detail.

C. TAMBURINI

28—Monk Chanting

The light streams down upon a Carthusian monk, in white habit and black cloak, as he stands before a heavy wooden lectern, on which rests a large book with clasps. With is left hand marking the rhythm, he chants the office.

Signed at the upper right, C. Tamburini.

Height, 12 inches; width, 10 inches.

ERNST ZIMMERMANN

29—The Alchemist

An old man with glasses on the end of his strong nose sits before an illuminated tome, turning the leaves with his white, delicate fingers. Upon the table lie a large volume bound in buff calf with red edges, two other books, one of which has metal clasps, and a globe. Beside the green curtain at the back is a book shelf and a dried fish hangs from the ceiling.

Signed at the upper left, E. Zimmermann, München, 1880.

Height, 15 inches; width, 12 inches.

3.600

ALPHONSE DE NEUVILLE

30—The Halt

A chasseur in dark blue uniform and white gaiters, with knapsack on his back, leans upon his rifle. At a little distance behind him the company stands at ease, and the officer on a gray horse is talking to another who stands before him.

Signed at the right, A. de Neuville, 1884, and dedicated "A mon fidèle chasseur Ardelain."

Height, 19½ inches; width, 15 inches.

De Neuville had looked on war as an officer during the siege of Paris, and his pictures show an intimate sympathy with the soldier on active service.

à mon fidèle chasseur Adolphe
A. de Neuville
1884

BARON THURÉ VON CEDERSTRÖM

31—Examining the Treasures

A priest in black cassock and red skull-cap sits before a table covered with various objects, among which is a document with a red seal. He is examining a pyx, which he poises delicately in his hands, while beside him stands a brother of the order in white habit and black cap, who holds a shrine-like cabinet with blue enamelled sides and edges rimmed with brass.

Signed at the left, Th. Cederström, München.

Height, 21 inches; width, 15 inches.

B. 750
M. Rooms

HELEN LE ROY D'ETIOLLES

32—Head of an Old Man

A large, dark hat frames the face, which has ruddy, boldly modelled features with a reddish mustache and beard, the eyes being wrinkled and the cheeks drawn back in a pleasant smile. A white collar falls over the brown jacket.

Signed at the right, H. Le Roy d'Étiolles.

Height, 21 inches; width, 17 inches.

ADOLPHE ALEXANDRE LESREL

33—Returning Huntsman

As he enters from the snowy street, a man, with spear in hand and a game bag slung over his left hip, is welcomed by a cavalier, who sits beside a large, carved oak chest. The latter wears a yellow tunic with purple sleeves and a sash of a lighter tone of the same color and holds a gray felt hat. A trumpet lies upon the floor and on the wall hang a mandolin and breastplate.

Signed at the left, A. A. Lesrel.

Height, 21½ inches; width, 18 inches.

ÉDOUARD DETAILLE

34—Officer Ordering an Advance

An officer on a bay horse holds his sword stretched out at arm's length as he directs the advance of a company of troopers, who in a line behind him are breaking into a gallop. Between them is a brook with rushes and reeds, and the officer's horse is just about to step on to a road in the right of the picture.

Signed at the left, Édouard Detaille, 1886.

Height, 22 inches; width, 16 inches.

Detaille, who was Meissonier's favorite pupil, is an accomplished draughtsman with an extraordinary skill in rendering action of the most varied kind. The campaign of 1870 gave him an experience of war, and he depicts the soldier upon the field with a sincerity of knowledge and dexterity of touch that render him the foremost military painter of the day.

DOUGLAS VOLK, N.A.

35—The Model

The young girl's head with yellow-brown hair and ripe flesh tones is in profile, while her bosom fronts us, veiled by a red gauze drapery.

Signed at the right, Douglas Volk.

Height, 20 inches; width, 16 inches.

Douglas Volk's studies of young girls, often in Puritan costume and placed among pine trees, are distinguished by a very delicate tenderness of sentiment, sweet and pensive.

FELIX SCHLESINGER

36—The New Scholar

The scene is an old-fashioned dame-school, and the teacher has come down from her desk in the corner of the room to welcome a little child who stands in front of her mother. Peeping round from behind the latter is a boy with his books over his shoulder held by a strap. The children scattered over the benches take advantage of the interruption to their studies, and one boy is touching the strings of a guitar that hangs on the wall.

Signed at the right, F. Schlesinger.

Height, 16 inches; length, 27 inches.

AURELIO TIRATELLI

S. 525
Mr. Augustus Hemenway

37—Washerwomen : · Rome

The grassy drying-ground stretches back with a vista of fluttering lines of linen bordered by small trees, beneath which clothes are spread upon the ground and figures of women appear. Approaching in the foreground are two handsome girls, one supporting a basket on her hip, the other carrying hers on her head, and to the right of them walks a woman with a baby.

Signed at the left, Tiratelli, Roma, 1889.

Height, 15 inches; length, 29 inches.

Tiratelli is one of the notable figures in the modern revival of Italian art, a painter of strong individuality.

JAN H. B. KOEKKOEK

38—Coast and Marine

A flat shore, scattered with pools and bowlders, runs back to a high, sloping rock in the distance, crowned with a building. Nearer to the foreground a two-masted brig has been beached, and a cart with two horses is drawn alongside of it. Still nearer to the front some fishermen are pushing a boat into the water and a man with nets stands beside a stooping figure. Out on the greenish-yellow sea appear two sailboats and a brig at anchor. A line of slaty coast stretches across the horizon and a large white cloud hangs amid smaller ones in the greenish-blue sky.

Signed at the right, Jan H. B. Koekkoek, 1889.

Height, 16½ inches; length, 25½ inches.

MLLE. L. RAMSAY-LAMONT

39—Woman Harvesting

Two shocks stand on the left of the picture and a woman in blue bodice and apron is dragging a rake after her as she moves towards the right. Here the field is bounded by a farm road, which curves towards the centre of the picture, disappearing amid a patch of yellow wheat. In the background is a grove of trees, and more distantly a stack.

Signed at the left, L. Ramsay-Lamont.

Height, 18 inches; length, 21½ inches.

Mlle. Ramsay-Lamont was a pupil of Boulanger, Paul Dubois, and Jules Lefèbvre.

J. v. 300
Hr. Heinemann

JEHAN GEORGES VIBERT

40—Absent Minded

An ecclesiastic in red cassock sits fishing upon a little wooden platform that juts into the pond and is spread over with a rug. He is so engrossed in landing a catch that he fails to notice that the net at the other end of his rod has upset the creel of fish which he has caught already. Beyond the water with its lilies and weeds is a wooded lawn, on which stands a sculptured group representing a Greek warrior slaying a prostrate foe.

Signed at the right, J. G. Vibert.

Height, 17½ inches; length, 21 inches.

Vibert's popularity was early established upon his satirical subjects of monks and ecclesiastics. The satire never passes beyond the limits of good nature, and the execution is always skilful and vivacious.

AUGUSTE TOULMOUCHE

41—The Miniature

A lady, in long, trailing satin dress with red brocade sleeves and cord ornament upon the shoulders, stands before a table, on the blue cloth of which lies an open jewel case with strings of pearls hanging out of it. She is pressing to her lips a locket containing a miniature. Behind her is a screen of tapestry, framed in gold.

Signed at the right, A. Toulmouche, 1880.

Height, 26 inches; width, 17½ inches.

ANTON MAUVE

42—A Holland Landscape

Along a sandy road between almost bare trees, bordered on each side by bright grass meadow, a cart is approaching, drawn by two pale yellow oxen in charge of a man in blue; overhead is a gray sky full of breeze and moisture.

Signed at the right, A. Mauve.

Height, 23 inches; length, 27 inches.

A master of tender harmonies, Mauve interprets nature in a minor key. He gathers poetic suggestion from the gray days; a poetry reserved and melancholy, yet fresh and pure with the vigor of breezy sky and moist, wholesome earth.

ST. CHLEBOWSKI

43—La Marmite: Beybeks à Andrinople

A party of soldiers is grouped around the grated entrance of an arched doorway, which is set back in a recess of the wall surrounded by an irregularly shaped frame of masonry. Three of them are sitting on the threshold, and beside a pot suspended from three sticks stand two others, one holding a lamb and the other a goose.

Signed at the left, St. Chlebowski.

Height, 26 inches; width, 20 inches.

$ 1.500
m² E. Weston

JEAN LÉON GÉRÔME

44—A Morocco Beauty

The carved woodwork of an Oriental window frames the lady, whose ample charms above her rose-colored petticoat are revealed beneath a tight-fitting bodice of black gauze, with a small yellow jacket across her shoulders. A green, transparent veil covers her head.

Signed at the left, J. L. Gérôme.

Height, 22 inches; width, 18 inches.

Gérôme is a learned draughtsman, rendering the form with dispassionate, calculating, impeccable accuracy. The play of light upon human flesh, the palpitation of the living tissue, eludes his observation, so that this device of veiling the figure, piquant in itself, is a screen to his limitations.

PAUL LAZERGES

45—The Gleaners

On the edge of some tall grass sprinkled with white and yellow flowers a girl stands with a sheaf of grass at her feet. A light red kerchief is bound around her bronzed face; she wears a white, woolly smock girded with a blue sash, and a short white cloak hangs down her back, fastened at the corners on her shoulders. Farther back in the landscape another girl stands amid the grass, and coming down a slope on the right is a distant figure with a bundle on her head.

Signed at the right, Paul Lazerges, 1888.

Height, 25 inches; width, 19 inches.

RAIMUNDO DE MADRAZO

46—A Love Song

In a garden, seated below the high pedestal of a statue, a lady is listening to the song of a lover, who rests his foot on the rung of a chair to support his guitar, as he stands gazing into her face. A dove-colored satin cloak lined with primrose is slung over his left shoulder and his companion's costume consists of a pink Pompadour robe, fastened low upon the breast and falling in voluminous folds on each side of a pearly-gray skirt.

Signed at the right, R. Madrazo.

Height, 29½ inches; width, 25 inches.

Madrazo remains of the brilliant group of Spanish-French painters which included Fortuny and Zamacoïs. His skill is revealed particularly in his exquisite rendering of delicately sumptuous fabrics.

C. RINALDI

47—A Good Story

A plump brother of the Carthusian order, with a black skull-cap over his silvery white hair, leans back his head and shows his teeth in a broad smile as he presses to his chest the book which has apparently suggested the merriment.

Signed at the upper right, C. Rinaldi, Firenze.

Height, 28 inches; width, 21 ½ inches.

LUDWIG KNAUS

48—A Gypsy Mother

In a leafy spot a gypsy woman sits with her baby at her breast. Her bare feet show below a dull green dress and a red drapery lies across her lap.

Signed at the left, L. Knaus, 1886.

Height, 30 inches; width, 23 inches.

"Knaus has the ability," wrote Edmond About in 1855, "of satisfying everyone. The most incompetent eyes are attracted by his pictures, because they tell pleasant anecdotes; but they likewise fascinate the most jaded by perfect execution of detail."

JOSEPH BAIL

49—Drawing Water

A cool light from the left pervades the interior, gleaming on objects of polished brass and softly illumining the fresh and dainty costumes of two women. The younger, in a creamy-white gown, stands with her hand upon a brass tap in the wall, from which she is filling her brass water bucket, gazing meanwhile at the other woman, who sits with her back towards us, the ends of her lawn cape falling over the back of the chair. Another brass bucket is held in the girl's left hand, and above the tap hang a brass strainer and ladle.

Signed at the left, Bail, Joseph.

Height, 28 inches; width, 23 inches.

Joseph Bail has unusual skill in the delineation of textures and in the rendering of softly lighted atmosphere, and secures a tone in his pictures that is at once piquant and refined.

MAGNUS V. BAGGE

50—The Engadine

From an elevation we look down upon the Alpine valley with its stretches of velvet grass and pleasant animation of white houses and little church. On its left the pine forest slopes down to it, while on the farther side it is separated by a gorge from the neighboring mountains. Pine forests again clothe the base of these, and their remoter peaks are covered with snow.

Signed at the right, Mg. V. Bagge, 1874.

Height, 24 inches; length, 37 inches.

AURELIO TIRATELLI

51—Fighting Bulls

On a wild bit of plain with rocks and thistles, near a pool of water, a black and a drab bull are engaged in furious combat. Overhead is a dull gray sky streaked on the left with a distant downpour of rain.

Signed at the right, A. Tiratelli, Roma, 1889.

Height, 27 inches; length, 33 inches.

Tiratelli is fond of painting the buffaloes upon the Campagna, one of his examples of this subject being in the Civic Museum at Trieste.

JEAN BAPTISTE CAMILLE CORÔT

52—Castle and Forest, Lombardy

The outer wall and towers of a castle crown a small hill that rises on the far side of a sheet of water. To the left of the latter a ferry-boat lies end on to the bank and a woman sits in it, whose basket a man, standing on the ground with his hand against a tree, is lifting out for her. Near him a path winds through the tangle of rich grass between birch trees. Another building appears on the slope below the castle, and there are hills beyond with a warm, vapory horizon. Wreaths of gray clouds float in the pale blue sky.

Signed at the left, Corôt.

Height, 29 inches; length, 42 inches.

GILBERT MUNGER

53—Landscape: Near Franchard

A pond, with birch and willows on the left and its gray water cut up by strips of rushy ground, fills the left of the foreground, the remainder being occupied by rough, grassy ground. Here, from underneath a group of oak trees, two cows, a red one and a white one, are approaching to drink. Farther back is a stretch of gray, hummocky meadow, bounded by an irregular line of willow trees, which are outlined against a warm horizon, passing above to faint blue.

Signed at the left, Gilbert Munger.

Height, 28½ inches; length, 36 inches.

ROSA BONHEUR

54—A Normandy Horse

A white cart-horse of the Normandy breed, with a halter on his clever little head, stands sideways before a gray wall, facing to the right. A tuft of straw decorates his tail and mane and over his back hangs a folded drab cloth with barred lines of blue and a brown border.

Signed at the right, Rosa Bonheur, 1866.

Height, 28 inches; length, 37 inches.

Rosa Bonheur's pictures reveal "great anatomical knowledge, dexterous technique, and charmingly seductive coloring."

ADRIEN LOUIS DEMONT

55—Sunset on the Coast

Along the sand-dunes, growing drab in the gathering shadows, two figures are hurrying. Beyond them two boats are drawn up on the edge of the water, and farther to the right are two more in the shallow surf. The sea is greenish blue in the hollows, tinged with rose on its surface, and flashing with drips of deeper rose as it reflects the crimson glow of the sun, which sinks through vapor into a bed of dull dove-color. Higher up are diagonal strata of rose and creamy clouds, mounting to cooler blue and white at the zenith.

Signed at the left, Adrien Demont.

Height, 28 inches; length, 44½ inches.

Since he gained a third class medal in 1879 Demont has received many honors, terminating in a gold medal at the recent Exposition in Paris.

JOSEPH BAIL

56—Marmiton avec Son Chien

A boy in white apron and scarlet jersey, black-patched on the elbow, sits before a chopping block, on which rests a brass pan on a trivet. He is brandishing his white cap at a drab-colored mastiff, as if to keep it at a distance. Behind the boy on a wooden cupboard crouches a cat with glaring green eyes. Among the articles on the floor are a polished brass lid, two ladles, and a bottle.

Signed at the left, Bail, Joseph.

Height, 28½ inches; length, 39 inches.

This clever painter of still-life and genre gained a silver medal at the Universal Exposition of 1889.

JULES DUPRÉ

57—Sunset

There is menace in the sunset, dull smoky clouds and a sun sinking red in pale purple haze. Gloom enshrouds the meadow, which is harshly cut into by the windings of a reedy stream. Dimly visible in the middle distance are a shepherd and his flock; a line of hedge with trees at intervals stretches across the picture and beyond it low hills lie on the horizon.

Signed at the right, Jules Dupré.

Height, 28¼ inches; length, 36 inches.

Dupré rarely missed his evening walk and the sunset hour was the one most in tune with his passionate, romantic nature. He rejoiced in the commotion of the sky, in the wild solitude of the landscape, revelling in the contrast of glowing red and darkest shadows. Victor Hugo is his literary counterpart.

CONSTANT TROYON

58—Cow and Dog

Facing to the left, in front of a background of dull foliage, stands a black cow with white markings above the tail, on the chest and belly, and on the front fetlocks. To its right a little in advance is a white and tan dog.

Signed at the right, Vente Troyon.

Height, 25½ inches; length, 35 inches.

"Troyon's works for a long time," writes Muther, "were held by amateurs to be wanting in finish. They did not acknowledge to themselves that 'finish' in artistic creations is, after all, only a work of patience, rather industrial than artistic, and at bottom invented for the purpose of enticing half-trained connoisseurs." No painter of cattle has ever seized the significance of these heavy masses of flesh, with their strong color and ponderous outlines, as he has done. "Troyon is no poet, but a master painter of strength and classic genius, as healthy as he is splendid in color."

W. KNOLL

59—River and Mountains

In the foreground a torrent of greenish-white snow-water swirls around the stones. It is dyed wine color in parts by the reflection of the rosy warmth in the sky, which glows upon the crags and peaks of the surrounding ranges of mountains, some of which are lightly spread with snow.

Signed at the left, W. Knoll /73.

Height, 30 inches; length, 43 inches.

WILLIAM BRADFORD

60—A Polar Expedition

Underneath a cliff of icebergs, that are silvery white and blue and yellowish green in the light parts and purple in the distant shadows, a three-masted vessel is fast in the ice. The latter extends to the front of the picture, heaped in places with broken ice-rock. Towards the right a group of men are busy around a pile of barrels and other supplies. Two boats lie near, and another boat with four figures appears farther back; while near the bow of the ship some men are handling a long rope.

Signed at the right, Wm. Bradford, N. Y.

Height, 30 inches; length, 48 inches.

Bradford was an admirable painter and his seven voyages to the Arctic regions resulted in a series of pictures that suggest with remarkable vividness the character of the Far North.

G. RUGER DONOHO

61—On the Coast of Egypt

Across the picture extends the sea, deep blue in color, with racing white-caps and, nearer in, a flounder of white foam and then a slide of shallow curdle along the sand. The sky is a delicate pale blue with rosy vapor.

Signed at the right, Ruger Donoho.

Height, 30 inches; length, 50 inches.

TITO LESSI

62—Interior of a Public Library at Florence

The long room with a vaulted ceiling, decorated with carved and colored ornament, terminates in a high square-topped window. Along the left side are books in cases behind wire screens; a gallery supported upon consoles running the full length, communicating with the upper shelves. Tables covered with books are ranged along the marble pavement. At the nearest table sit two gentlemen, one in dull orange coat with his chin resting on his hand as he reads, while the other, in a crimson coat ornamented with gold embroidery, leans back in his chair with a book. At the next table a man in black, with white bands at the neck, stoops over two others who are examining a volume.

Signed at the left, Tito Lessi, Paris, 1889.

Height, 35 inches; length, 37 inches.

Lessi's knowledge of drawing, learned from Ciceri, his skill in architectural perspective, and his brilliant treatment of textures are admirably illustrated in this picture. It has, too, a fine sobriety of rich color; and the quiet atmosphere which envelopes the figures has been felt and rendered in so truly artistic a manner, that the canvas is not only an exceptionally good example of this painter but a very fine picture.

FRANZ LENBACH

63—Pope Leo XIII.

The white-robed figure is seen in profile as far as the waist against a brownish-gold background. A white skull cap covers the spare, lean head; the nose is curved, the under lip projecting, and the brown eye has a piercing directness. A short cape falls over the cassock.

Signed at the top on the right, F. Lenbach.

Height, 33 inches; width, 25 inches.

The greatness of Lenbach as a portrait-painter consists, primarily, in his power of comprehending the psychological qualities of his subject and in the fearless veracity with which he records his observations. He never defers to Academic tradition or to popular fancy, he paints men and women as it seems to him they are.

N. V. DIAZ DE LA PEÑA

64—The Awakening of Love

Two little loves are whispering into the ears of a young girl who sits upon a bank beneath a dark bough, the creamy softness of her nude form showing against a rose-colored drapery and deep blue sky. Her feet are crossed and her left elbow is supported on her knee, the head resting upon the hand, while the right arm droops down to the seat.

Signed at the left, N. Diaz 63.

Height, 39½ inches; length, 32 inches.

During the days of his early struggles Diaz painted figure subjects, founding his style on a blending of Prudhon and Correggio; borrowing from the former the short noses and almond eyes of his faces and from the latter the softening of outlines with sensuous light and atmosphere. In later life he recurred to these figure subjects as mediums for the expression of light and color, and introduced figures as brilliant spots into his landscapes. The picture in this collection was probably one of those highly finished studies which he kept by him as models for the occasional figures.

JULES WORMS

A: 725
Mr Heineman

65—A Stolen Kiss

In a narrow, tortuous street in some Spanish city a girl leans down her arm through the iron bars of an upper window, while her lover, standing on the shoulders of a man who has planted himself back to the wall, reaches up to kiss her hand. On the street lie two guitars, a hat, and a blunderbuss.

Signed at the right, J. Worms.

Height, 31½ inches; width, 21 inches.

J. V. CARSTENS

66—A Sporting Monk

A monk in brown habit, with the hood drawn over his head, carrying a cross-bow has overtaken the quarry which he has shot. He is looking down at a wood grouse, that is lying in the long grass at the foot of a beech tree. In the distance upon a hill appears the roof of a monastery.

Signed at the left, J. V. Carstens, München.

Height, 31½ inches; width, 23½ inches.

C. RINALDI

67—Grandmother's Darling

An old woman with red kerchief over her white hair clasps her arms round the body of a child, that has thrown itself upon her breast, and smiles down at a little girl who is trying to disengage the other child's arm from the grandmother's shoulder.

Signed at the upper right, C. Rinaldi.

Height, 36 inches; width, 27 inches.

ADOLF SCHREYER

68—Arabs Crossing a Stream

A party of five mounted Arabs have reached a stream, and the white horse of the foremost, who is conspicuous in red jacket and fez, has just stepped into the water. A horseman on the left, who has his back towards the front of the picture, wears a white burnoose over a yellow jacket and rides a gray steed with blue and gold saddle cloths and red trappings suspended from the pommel. Rocky ground rises behind the group and on the right is the distant view of a city.

Signed at the left, Ad. Schreyer.

Height, 35 inches; length, 46½ inches.

Schreyer invested his Oriental subjects with a charming elegance of feeling. In them his knowledge of the horse is directed to rendering the graceful action and springing movement of the Arab steed, and he makes these animated groups contribute to a bouquet of color, enveloped in a tender bloom of atmosphere.

MAGNUS V. BAGGE

69—A Norwegian Lake

On a rocky slope in the foreground a stag stands outlined against the sheet of water which is lighted by the misty orb of the sun, that hangs low in the sky surrounded by a rosy aurora, yellow on its outer ring. In the distance rise pink and dove-gray peaks, with ragged clouds like spray around their bases.

Signed at the right, Magnus V. Bagge, 1874.

Height, 33½ inches; length, 50 inches.

$ 900
Mr Joseph Spulitzer

J. P. DAVIS

70—Portrait of Lafayette

The gentleman is seen as far as the knees, sitting nearly in profile in a crimson-backed chair, behind which is a drab background with an arch on the left, showing a tree and houses under a sunset sky. He wears an olive brown coat with roll-over collar, a white stock, and a cream-colored waistcoat, unbuttoned at the top, and holds in his hand the Declaration of Independence.

Signed at the left, J. P. Davis pinxit.

Height, 45 inches; width, 34½ inches.

WILLIAM H. BEARD, N.A.

71—Worn Out

A toothless old man sits on his doorstep, holding a dilapidated shoe, while his toes project from a hole in his sock. Beside the corner of the rickety shanty stands a bow-kneed horse—a bag of loose skin and sharp bones.

Signed at the left, W. H. Beard /75.

Height, 36 inches; length, 48 inches.

William H. Beard has been characterized as a survival of the age of Dutch painting when satire and art went hand in hand, for his sly humor was accompanied by very skilful craftsmanship.

$1425

HUGO KAUFFMANN

72—A Village Auction

The auctioneer stands in the shadow of a roofed recess before a long table, at the end of which sits the widow, holding a white jug on her lap, while villagers are grouped around. To her right is the auctioneer's clerk, and at her feet baskets of crockery and other objects, including a doll. Disposed about the yard stand pieces of furniture, which people are examining, and in the shadow of a sideboard an old man sits poring over the books which lie in and around a basket.

Signed at the right, Hugo Kauffmann.

Height, 38 inches; length, 51½ inches.

HENDRIK SIEMIRADZKI

73—The Sword Dance

On a semicircular exedra of white marble, beneath the shade of a vine-trellised pergola, lounge a number of Græco-Roman gentlemen of the Empire watching the movements of a nude dancer, who poses upon a long strip of carpet bristling with sword blades set point upwards. The girls are accompanying her dance upon instruments and her blue drapery lies upon a bench under an olive tree on the left. The scene is taking place on a terrace overlooking the blue sea, which is bounded in the distance by a curving coast of warm, pink rocks.

Signed at the left, H. Siemiradzki, Roma, 1887.

Height, 31 inches; length, 61 inches.

Siemiradzki was one of the most talented of the Russian painters who, fired by the success of Bulwer Lytton's "The Fall of Pompeii," threw themselves into representations of Greek and Roman antiquity.

JOHAN H. L. DE HAAS

74—Cows and Landscape

The pasture, sprinkled with cows, stretches beneath a cool, clear sky with gray tufts of cloud floating in the pale blue. In the foreground a white and dun cow is feeding on the scanty herbage, and behind her, partly hidden, stands a black one with white markings. Farther back on the left are a few trees and longer grass, on the edge of which another black cow extends towards us its white face. On the right of the foreground are a little pool and posts and rails, beyond which the meadow extends to a distant herd of cattle and some trees.

Signed at the right, J. H. L. de Haas.

Height, 45 inches; length, 59 inches.

De Haas is one of the realists of modern Dutch painting whose pictures, as Muther says, are "characterized by a dignity resulting from good traditions, a quiet mood of contemplation, occasionally verging on narrowness, a dark, warm, and almost sombre tone, singular taste and purity, and a certain repose and kindliness of feeling."

D. RIDGWAY KNIGHT

75—Washerwomen at Poissy

Along the edge of the river are ranged a number of girls, engaged in washing linen, while at the end of the line a girl is settling a basket upon the back of an old woman. In midstream is the ferryboat, in which a man stands with a punt pole, and near the landing stage on the opposite side are trees, which continue along the bank of the river to a town in the distance.

Signed at the left, D. R. Knight, 1875.

Height, 34½ inches; length, 50 inches.

S. 1.250 -
W. Heinemann

ANDREAS ACHENBACH

76—Landscape and River

The background of pine trees shows dark against a lurid gray sky, which clears towards the right, its white light being reflected on the ripples of the river that runs swiftly round the bend in its channel. A log is floating in the water and other fallen tree-stems strew the foreground, to the right of which is a corduroy road, on which the figure of a man appears.

Signed at the left, A. Achenbach.

Height, 39 inches; length, 57 inches.

Achenbach was one of the first of the German landscape painters to feel the influence of realism. "He appears," as Muther says, "as a *maître-peintre*, a man of cool, exact talent with a clear and sober vision." While his landscapes are lacking in inspiration, they possess technical qualities of a high order; he renders with remarkable fidelity the outward forms of nature, though he may sometimes miss its spirit.

HERMAN CORRODI

77—New Bridge in Constantinople

The bridge extends straight back from the front of the picture, with balustrade on each side and raised stone sidewalks above the flagged roadway. The scene is animated with figures; a donkey with a bundle on its back between the panniers is approaching, and on the right a woman holds her child upon the top of the balustrade, watching the boats that are clustered or dotted over the water. At the end of the bridge are low houses with tiled roof and beyond them rises up the city's pyramid of buildings, interspersed with domes and minarets.

Signed at the left, H. Corrodi, Roma.

Height, 33½ inches; length, 65 inches.

CHARLES LOUIS MÜLLER

78—Scene at the Conciergerie Prison during the Roll-call of the Last Victims of the Reign of Terror, 9th Thermidor, 1793

In the dull-lighted prison-hall a number of prisoners are grouped, sitting or standing in attitudes of terror or of resignation around the grated entrance, where an officer in the uniform of the Directory reads off the roll of names of the day's victims. In the street outside a lady in white looks back at her late companions as she is being hurried off by the guards. Prominent among the figures in the hall is a man, apparently an official, who holds a pencil and paper on his knee as he sits with his head on his hand, as if dazed with the horror of the scene. In contrast with his emotion is the callous indifference of a brutal-looking keeper who sits by the gate.

Signed at the left, Cs. Ls. Müller.

Height, 50½ inches; length, 93½ inches.

From the sale of the John Taylor Johnston Collection, New York, 1876.

From Fernand Robert, Paris, 1897.

The picture includes portraits of the following: André-Marie Chénier, the poet; Mademoiselle de Coigny; Dr. St. Simon, Bishop of Agde; the Princess of Manoco; Countess of Narbonne Pelét; Marquis of Roquelaure; J. A. Roucher, the writer; Madame Sabine de Viriville; Rougeot de Montcrif; Marquis of Montalembert; Princess of Chinay; the Recorder of the Revolutionary Tribunal; Mademoiselle Leroy, actress of the Comédie Française; Marchioness of Colbert de Maulévriers; M. Amanne, his wife and daughter; and A. Leguay, captain of the 22d Regiment of Chasseurs-à-cheval.

Relating to Charles Müller's famous painting, "Scene at the Conciergerie Prison during the Roll-call of the Last Victims of the Reign of Terror, 9th Thermidor, 1793," André-Marie Chénier, the poet, is represented as sitting in the centre of the Conciergerie Prison among a number of other condemned, and as composing the following poem:

"Comme un dernier rayon, comme un dernier zéphire
Anime la fin d'un beau jour,
Au pied de l'échafaud j'essaie encore ma lyre.
Peut-être, est-ce bientôt mon tour,
Peut-être, avant que l'heure, en cercle promenée,
Ait posé sur l'émail brillant,
Dans les soixante pas où sa route est bornée,
Son pied sonore et vigilant,
Le sommeil du tombeau pressera mes paupières;
Avant que de ces deux moitiés
Ce vers, que je commence, ait atteint la dernière,
Peut-être en ces murs effrayés
Le messager de mort, noir recruteur des ombres,
Escorté d'infames soldats,
Remplira de mon nom ces longs corridors sombres . . ."

Chénier was about completing the above poem when the voice of the executioner echoed the name of Chénier.

ALBERT BAUR

79—Marauders in the Thirty Years' War

Three soldiers of the army of the Emperor, engaged in looting, have come upon something behind a curtain which arouses their interest and merriment. One of them has chickens trailing from his hand, another a bunch of onions on his halberd, while upon the floor lie apples, wood, and a blue and gray jug.

Signed at the top on the left, Alb. Bauer, We /74.

Height, 65½ inches; width, 38 inches.

$: 3.550
Mr. G. P. Blow

ÉMILE RENOUF

80—"Last Repair, My Poor Friend!"

An old fisherman, kneeling upon the beach beside a boat, pauses in the work of mending it to look straight before him. He has his arms upon the gunwale, with one hand holding a hammer and in the other a patch of wood, from which a long nail projects. Behind the boat the gray-blue sea is curling over the flat shore in long, low turnovers of white foam.

Signed at the right, E. Renouf /79.

Height, 56 inches; length, 81 inches.

From the Mary Jane Morgan Collection.

HANS MAKART

81—"A Midsummer Night's Dream"

Amidst the luxuriant foliage of a garden, in which cypress trees and rock pines cast their dark silhouettes against a greenish-blue sky twinkling with stars, on a couch improvised upon a stone ledge from under which flows water into a basin surrounded by ferns and garlands of luscious fruit, two lovers are reposing, while two loves hover above them. The youth sits up, and the girl, as she lies, leans towards him. Near a balustrade on the right is a group of figures, one with a lantern peering down to the ground below the terrace, while a woman, crouching beside a man, looks over the edge of the masonry. Close to her is a chattering monkey.

Signed at the right, Hans Makart, 1868.

Height, 74 inches; length, 112 inches.

Not a great draughtsman, but a brilliant colorist, Hans Makart was, as Muther says, an inspired painter, whose merit it was to have announced to the Germans afresh in an overwhelming style that revelation of color which had been forgotten since the Venetians and Rubens.

SECOND AND LAST EVENING'S SALE

WEDNESDAY, APRIL SECOND

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING PROMPTLY AT 8.30 O'CLOCK

EUGÈNE JOSEPH VERBOECKHOVEN

82—Goat and Calf

A white goat with black head and neck is shown in profile with its head craned forward. Behind it and a little to the right lies a dun calf.

Signed at the left, Eugène Verboeckhoven, 1839.

Height, 4½ inches; length, 5½ inches.

CHARLES JACQUE

83—Poultry

Among the buff and brown straw a white hen stands a little in front of a dark black rooster with bold neck feathers.

Signed at the right, Ch. Jacque.

Height, 3 inches; length, 4½ inches.

For Jacque poultry had a special fascination. When he was poor he had lived with them in his lodgings, and when he became rich their quarters are said to have covered more space than his own house. He wrote a book about them and introduced them into pictures, with an equal regard for realism and for beauty of pictorial effect.

CARL KRONBERGER

84—Head of an Old Woman

An old lady sits with her head a little to the left looking up at us as, with her hands crossed upon her lap, she holds a little book. She wears a plum-colored silk dress edged with light brown fur, and a silk kerchief under it fastened at the throat with a brooch, while her cap is of black lace and net over a wire framework.

Signed at the upper left, C. Kronberger.

Height, 7 inches; width, 5 inches.

GIACOMO FAVRETTO

85—Trimming the Vines

An Italian peasant-girl is trimming the vine which straggles over a sunny white wall, against which are also set some rabbit hutches. By her side is a large basket with a board across it on which rests a plate with a bunch of grapes.

Signed at the right, G. Favretto.

Height, 8½ inches; width, 5½ inches.

Favretto's soft rich painting was that of a colorist of distinction; always tasteful, exquisite in tone and light, and appetizing in technique.—MUTHER.

JEAN LOUIS ERNEST MEISSONIER

86—Papa Pierre

An old man carrying a flat basket on his arm looks over his left shoulder as he walks along. He wears an open blue waistcoat and brown breeches, suspended by a scarlet belt.

Signed at the right, EM

Height, 6½ inches; width, 4 inches.

The genius for the infinitely small has never been carried further than by Meissonier.—MUTHER.

AUGUST VON PETTENKOFEN

87—A Market in Hungary

A dealer in crockery has disposed his wares upon the ground among straw and is offering them to the peasants who are gathered round. A similar group appears a little farther back and to the right of it two horses stand loose beside a wagon. Booths and houses show beyond, and the open space is bounded by a long building with pigeons resting on its roof.

Signed at the right, Pettenkofen.

Height, 5 inches; length, 9 inches.

W. H. Stewart Collection, New York, 1898.

Pettenkofen spent his summers in the little town of Spolnok on the Theiss to the east of Pesth, wandering among the whitewashed houses and the dealers' booths, studying the people as they worked or rested for their meals. He was not concerned with character or with particular incidents, but viewed the life in its quiet animation, satisfied to depict each scene in its simple general manifestation of picturesque action. And a special feature of his pictures is their tender, dreamy, lyrical quality expressed in a delicate harmony of color.

MEYER VON BREMEN

88—Field Flowers

A little girl, turning her head over her right shoulder to look at us, holds an armful of flowers, her blue apron being gathered up to form a pocket for them. Behind her are trunks of trees and foliage with a glimpse of light blue sky in the top of the picture.

Signed at the right, Meyer von Bremen, 1886.

Height, 9½ inches; width, 7 inches.

JEHAN GEORGES VIBERT

89—After the Masquerade

At the foot of an oak staircase in a chamber with timbered ceiling and tapestried walls stands a table, covered with the remains of a repast. Near it is a man in crimson doublet and breeches and felt feathered hat drawing his sword, while an old man backs up against the wall trying to reach the bolt of the door and a woman in front of him grasps a stick and shakes her fist at the masquerader.

Signed at the right, J. G. Vibert.

Height, 10½ inches, length, 15 inches.

Vibert is one of the modern "Little Masters" influenced by Meissonier, who has won reputation for his daintily painted costume subjects.

MAX SCHÖDL

90—Still Life

On a table covered with a dull crimson cloth, with a green, drab, red, and blue drapery bunched on the left of it, stand several objects of Oriental art. They include a Chinese jar with pictured decoration set in panels; a tall vase of citron color ornamented with foliage design and having a blue band round the shoulder; a little ivory carving and a bronze.

Signed at the upper right, Max Schödl, 1887.

Height, 10 inches; width, 7½ inches.

ÉTIENNE PROSPER BERNE-BELLECOUR

91—Sentinels

In a dreary level meadow an infantry soldier, in blue uniform and white gaiters, stands sideways, resting upon his grounded rifle in which the bayonet is fixed. Beyond him another sentinel faces us, also standing at ease.

Signed at the left, É. Berne-Bellecour.

Height, 10¼ inches ; width, 6¼ inches.

Berne-Bellecour was a member of the Artists' Brigade during the siege of Paris and participated in the battle of Malmaison, which he afterwards represented in a large picture with minute accuracy of detail. This accuracy, mingled with spirit and character, renders his studies of the soldier valuable bits of military portraiture.

MARTIN RICO

92—Venice

On the right of the narrow canal is a gray building with a series of arches and columns applied to the upper story, and a buff awning extending over the doorway on the step of which sit a woman and child. Beyond this building is a high one rising with several gabled roofs, and at this point the water is spanned by a flat-arched bridge, through which appear an approaching gondola and distant houses.

Signed at the right, Rico.

Height, 11½ inches; width, 6½ inches.

Rico was for a long time with Fortuny in Italy, and his pictures also have the sparkle and zest of champagne. But, for all their piquancy, they are broader in treatment than his compatriot's, being marked by an intensity of light and delicacy of atmosphere. He is especially fond of depicting the lazy, lambent brilliance of noonday sunshine.

AUGUST VON PETTENKOFEN

93—Les Amoureux

On opposite sides of a wall two women are leaning across to kiss each other. The one in full view wears a white robe with long looped sleeves, and a dark blue sleeveless jacket, while the bust of the other is clad in a yellow jacket with similar white robe. On the ground stands a red earthenware pitcher, beside which lies another.

Signed at the left, Pettenkofen.

Height, 10 inches ; width, 8 inches.

M. A. Dreyfus Collection, Paris, 1889.

Pettenkofen spends his summers in Hungary and paints the peasants or the inhabitants of the little towns at their toil or in their moments of relaxation. His pictures are very simple and unaffected in subject, records of some picturesque action rather than of character, and distinguished by a delicate tonality of color.

JOSÉ BENLLIURE

94—A Cardinal

On his seat within the sanctuary an old cardinal reclines, with his head bowed, his hands upon the arms of the chair, and his feet resting on a crimson cushion. Beside him stands a tall lighted taper and close by is seen a corner of the altar draped in purple. Farther back in the scene peasants are kneeling, and beyond them are the railings of the screen.

Signed at the right, J. Benlliure.

Height, 12½ inches; width, 8 inches.

Benlliure's large canvas "A Vision in the Colosseum" made a great sensation in the Munich Exhibition of 1883; but his admirable skill is more agreeably shown in his little pictures, which give him worthy rank among the followers of Fortuny.

I. LAUPHEIMER

95—A Flirtation

In a recess, formed by a wall with roses climbing over it, sits a girl, resting her left elbow upon a table and holding a blue jug upon her apron. She turns smiling towards a gentleman in dull purple satin coat and white peruke who leans his hands upon a cane and smiles at her. A glass stands before him on the table and his three-cornered hat lies upon a barrel to the left.

Signed at the right, I. Laupheimer /84.

Height, 9½ inches; length, 10 inches.

W. LÖWITH

96—The Connoisseurs

A party of connoisseurs is visiting a studio and the painter, in long blue coat, stands at the left of his picture, pointing out its features. One of the party examines the canvas at close range through his eye-glass, while another sits at some distance, leaning back in his chair in a critical attitude. On the left of the foreground are piled some properties, including an image of the Madonna and a blue and rose colored Chinese jar.

Signed at the right, W. Löwith, 1890.

Height, 9 inches; length, 12 inches.

GABRIEL MAX

97—A Girl's Head

The face of a girl looks out of the picture with a searching expression in the large brown eyes. Her soft flaxen hair falls in loose curls on to her shoulders, over a pink dress which is shaped in a curve around the neck.

Signed at the right, G. Max.

Height, 12½ inches; width, 9½ inches.

Gabriel Max is one of the strongest and most original of the Munich artists. Especially has he chosen for his themes some phase of girl or womanhood subjected to torture, or the visionary look of the face under spiritualistic or hypnotic influence. Even when he paints, as in this case, a simple head, he gives to its expression something of the bitter-sweet, of a sort of mysterious, ensnaring blend of sweetness and sadness.

UNKNOWN

98—A Copy after Fra Angelico

On a circular gilded metal panel is a group of angels, each resting her foot upon a cloud. Their robes, pale blue, rose, or plum-colored, are spangled with gold stars, and the figures at the back stand in a row blowing long trumpets.

Diameter, 13 inches.

UNKNOWN

99—A Copy after Fra Angelico

On a circular gilded metal panel stands a group of angels; the one in the foreground robed in dull purple, the others in rose or blue.

Diameter, 13 inches.

JEAN LOUIS ERNEST MEISSONIER

100—The Philosopher

A brown-bearded man, in black skull-cap and crimson velvet robe with full sleeves, leans back in an oak chair, resting his head upon his hand and studying a parchment. On the green velvet table cover in front of him lie parchments and books, one of the latter having clasps, another strings. Behind the table stands a reading desk, holding a volume bound in crimson levant with gold tooling.

Signed at the left, EMeissonier, 1880.

Height, 12½ inches; length, 15½ inches.

Meissonier's superiority to other French painters of manners and costumes of the eighteenth century consists not only in the fidelity to nature with which he renders the figures, but in the complete unity of effect that he gives to the figure and its surroundings. He used to arrange the scene in his own house or studio and from the first saw the picture as a whole, and not as an aggregation of effects gathered piecemeal. Hence the picture has a completeness of realistic truth to nature which gives a peculiar *cachet* to his works.

BENES KNÜPFER

101—A Sea Nymph

On a ledge of rock, over which a blue drapery is spread, a nude woman lies; a wall of rocks towering above her and the green sea breaking in spray around her.

Height, 14 inches; width, 10 inches.

ÉTIENNE PROSPER BERNE-BELLECOUR

102—The Trooper's Story

An officer in blue tunic and red cap and breeches leans forward with his hand on the neck of his bay charger as he sits listening to a trooper in steel and brass helmet who stands by his side. The latter rests one hand on the officer's holster while he points over his right shoulder with the other. At a little distance back, towards the right, two other soldiers are standing, and beyond them appear a stack and cottage, enclosed by a hedge and sheltered by trees.

Signed at the left, E. Berne-Bellecour, 1899.

Height, 16 inches ; length, 22½ inches.

A. A. LESREL

103—The Halberdier

In a corridor with vaulted roof supported on Byzantine columns and with a staircase leading up on the right the man stands, holding at arm's length his halberd, grounded upon the floor, his left hand on his hip. The uniform consists of a red cap, a white silk jerkin with a very short jacket of amber damask, and bi-colored hose of scarlet and dull yellow.

Signed at the right on the base of a column, A. Lesrel, 1873.

Height, 17½ inches; width, 11½ inches.

CHARLES FRANÇOIS DAUBIGNY

104—Summer

The river, scattered with beds of lilies, winds between indented banks, the right one sloping up with grass to where a woman sits near a dun cow, watching a man who stands in a boat fishing. On the left bank grow poplars in front of other trees, and a dark belt of foliage stretches across the distant horizon. Above the creamy rose of the lower sky, gray clouds dapple the faint blue.

Signed at the right, Daubigny, 1871.

Height, 13 inches; length, 22 inches.

Daubigny excelled in rendering the delicate, vaporous air and the quiet hush upon water and meadows, at the twilight hour—and without any touch of sadness. The feeling of his pictures is gladsome as well as restful, full of the happy, simple, *naïveté* of a child.

SALOMON CORRODI

105—Bay of Naples

Water Color

Vesuvius shows against the horizon and from the distance the blue water of the Bay of Naples, dotted with sails, extends to the front of the picture, where it is bordered on the right by a terrace walk. This skirts a high wall overhung with trees and is edged on the water's side by a parapet, leading on to a stone archway, where two monks are standing. At intervals along the walk are stone benches.

Signed at the right, S. Corrodi, Rom.

Height, 13 inches; length, 20 inches.

N. V. DIAZ DE LA PEÑA

106—Fontainebleau Forest

The long glade is bordered by beech and oak, the light shining upon the distant trees and upon some white tree stems on the right, falling also in a flash of glow upon the grass. Near the foreground, beside a bowlder, is a little hollow filled with water that reflects the gray of the sky.

Signed at the left, N. Diaz /72.

Height, 17 inches ; length, 21 inches.

Diaz often accosted a visitor with the inquiry, " Would you like to see my latest tree stems? " He loved to paint the light upon their smooth or wrinkled surfaces; to paint it also percolating through their canopy of foliage, or frisking in unexpected freedom upon the greensward. Light was his constant theme, on which he found endless variations in the recesses of the forest.

JEAN FRANÇOIS MILLET

107—The Washerwoman

Chalk Drawing

Standing in front of a chimney in which hangs a caldron, a peasant woman is pouring liquid into a large tub, through a cloth strained over its top. The tub is supported on trestles, and underneath it is a smaller one into which the liquid is flowing.

Signed at the right, J. F. Millet.

Height, 17 inches; width, 12½ inches.

Millet takes rank among the few really great draughtsmen of all time, and his command of line and mastery of expression are exhibited supremely in the inspired authority of the few strokes that compose his etchings and drawings.

THÉODORE ROUSSEAU

108—Sunset after Rain

Overhung with purple-drab clouds, the sunset is streaked with layers of cream and blood red against which show a dark wall of trees and the silhouettes of two higher clumps. The latter grow on opposite sides of a raised road along which a man is approaching. To each hand is a stretch of water, the one on the right shining like burnished copper; and in the foreground are tufts of bright green reflection.

Signed at the left, Th. Rousseau.

Height, 11½ inches; length, 15 inches.

Rousseau's deep and powerful reverence for nature, which grew in time into a kind of nature worship, led him to most minute study of her forms and phases. This represented the active attitude of his mind in presence of nature: for the rest he passively surrendered himself, losing all thought of personal sentiment in the complete absorption of his soul into the subject before him. Hence the grandeur of the poetic suggestion in his pictures—a suggestion straight from nature and altogether of nature, comprehensive and infinitely convincing.

ROSA BONHEUR

109—Ram's Head

Pastel

The head is seen full front, with a blue shadow on the right of its muzzle and a warm glow illumining the other cheek and glancing on the fine, curling horns.

Signed at the left, Rosa Bonheur.

Height, 18 inches; width, 14½ inches.

Not only did Rosa Bonheur know her beasts thoroughly and depict them with unerring fidelity, but she imparted to her drawing a largeness of style that raised it far above the ordinary.

JEAN BAPTISTE CAMILLE COROT

110—Avenue of Trees

The avenue leads back from the front of the picture, flecked with sunshine and shadow, while the light plays softly also on the birch stems. Some of the trees on the right lean over the path, and beyond the border of grass on the left runs a wall, on the inside of which is another row of trees. Down the pathway comes a woman with a little child.

Signed at the left, Corot.

Height, 24 inches; width, 18 inches.

Corôt is the "sweet singer" of the Barbizon group, reproducing the sweetness of his own disposition in his choice of gentle subjects and in the tender melodiousness with which he renders them. The sunshine and shadow, the foliage softly massed against the tremulous sky, vibrate with songful rhythm. His ear catches the spiritual harmony of the scene and he translates it into color with the *naïveté* of unconscious poetry.

A. SPERL

111—The New Suit

A little boy in scarlet waistcoat and white breeches is being presented by an older child to an old man in dark green jacket and fur cap, who, pipe in hand, leans forward in his chair. Behind him stands a woman and on the floor sits a fair-haired child with a doll by her side. Farther back is a mastiff, and through an open door at the back of the room an old woman watches the scene.

Signed at the right, A. Sperl, München.

Height, 17 inches ; length, 21½ inches.

JULES DUPRÉ

112—Village near the Sea

In the evening glow fishing boats are lying high and dry in a little creek at low tide, that winds towards the foreground between banks on which are cottages. The one on the left has a brown-gabled roof and central chimney, and a red garment is hanging on the net rack beside it. A wall runs up the right slope to a white cottage with lean-to ovens. Beyond the creek appears a glimpse of purple-gray sea, and the sky is gray with a few light clusters of cloud high up.

Signed at the right, Jules Dupré /72.

Height, 19 inches; length, 25 inches.

Sometimes Dupré painted nature in her stress, sometimes in the moment of suspense before the storm; or again, as here, in the after-throb, when the storm or toil is over. Directly or by implication he makes one realize the throe.

M. STOCKS

113—Kittens and Pug

A pug dog sitting by a pan, with the tip of his pink tongue protruding from his black muzzle, draws back doubtfully as three kittens approach the food. The foremost, a white one, is looking up into the dog's face. On some cushions behind, a tabby lies with its head between its paws.

Signed at the left, M. Stocks.

Height, 18 inches; length, 26 inches.

THÉODORE ROUSSEAU

114—Le Puy

This curiously rolling country, of volcanic origin, bounded by the mountains of Auvergne, is a portion of the department of Haute-Loire; the little town of Le Puy being seventy miles southwest of Lyons. Three masses of red and slate-colored basaltic tufa rise abruptly near the little winding stream of the Borne. The houses of Le Puy are built in tiers up the slopes of Mont Anis, the large formation in the middle distance, which is surmounted by the rocky plateau of Rocher Corneille. To the left of a little bridge that crosses the river on arches is the high, conical crest of Rocher St. Michel, and in the left of the foreground a third mass, around the base of which nestle white houses with red roofs. In the Church of St. Laurent in Le Puy rest the remains of Du Guesclin.

Signed at the right, Th. R.

Height, 16½ inches; length, 25 inches.

M. Le Comte Armand Doria Collection, Paris, 1899.
Vente Beurnonville, Paris, 1880.

WILL WEX

115—Sunset

Two men are approaching a straw-thatched shed, having left their boat beside the bank of coarse grass. The water on the right stretches in smooth strips across the picture, alternating with land and burnished yellow in the evening glow. The low-lying land fringed with trees is purple in the distance beneath a primrose horizon that mounts to gray and faint blue.

Signed at the right, Will Wex.

Height, 15½ inches; length, 31½ inches.

JEAN GUIDO SIGRISTE

116—Napoleon and his Generals Consulting

On a patch of grass in the angle of two pathways Napoleon is seated at a little wooden table, measuring with a pair of compasses the distance on a map in front of him. Sitting on the other side of the table an old general watches intently, while around them are grouped a number of officers. One in a blue uniform leans with both hands on the end of the table; two in black and white, at Napoleon's back, are studying a despatch, and immediately on the right a cavalry officer in scarlet and gold leans back in a chair. The chief's tent is on the right of the picture, with a soldier on sentry duty at the door, and on the left is another sentinel, who holds his fusil to his shoulder while grasping the hilt of his sabre with the left hand. On the reverse of the canvas are several finished studies of grenadiers.

Signed at the right, Guido Sigriste, 1897.

Height, 21 inches; length, 28½ inches.

Since Sigriste exhibited at the Salon in 1890 he has gained considerable popularity for his military subjects.

UNKNOWN

117—Copy after Turner's "Childe Harold's Pilgrimage"

A party of Italian peasants is grouped on the high plateau in the foreground, to the left of which a rock pine rears its foliage against a blue sky streaked with rosy white. In the distance on the left a hill rises in tiers, covered with temple ruins, and down in the central valley winds a river, in which is a wooded island connected by a broken bridge with the sloping bank on the right.

Height, 19 inches; length, 33 inches.

MATTEO VITTORIO CORCOS

118—The Proposal

The same lady as in the companion picture, holding a black hat suspended in her hands, leans lightly against the balustrade with her back to the sea. She is looking down with a smile at a gentleman in a boating jersey of blue and white stripes, who, probably standing in his boat, rests his arm on the balustrade as he gazes up into the lady's face. The packet-boat is disappearing in the distance.

Signed at the right, V. Corcos /83.

Height, 36 inches; width, 23 inches.

MATTEO VITTORIO CORCOS

119—"Do Tell Me!"

A lady in white costume with long black gloves has risen from a camp stool and is leaning against a balustrade overlooking the sea, watching the distant packet-boat. Another lady, dressed in a blue gown with transparent lace sleeves and purple embroidery on the bodice, holds her companion's hand, looking up into her face as if in sympathy.

Signed at the left, V. Corcos /83.

Height, 36 inches; width, 23 inches.

HERMAN CORRODI

120—View on the Nile

The river, tranquil in the sunset glow, winds back from the front of the picture, the vista terminating in two pyramids, which show softly against a blood-red horizon. The sky above it trembles with saffron tints, melting towards the zenith into violet. Upon the bank in the foreground four Arabs are kneeling on their praying rugs, while two others stand; all turned towards the sunset. A little way back on the right their sailboat is moored opposite to a small square building, whose domed roof is surmounted by a crescent. Two palm trees rise above it, and beside the enclosure of the building a white awning has been erected, under which figures are grouped.

Signed at the left, H. Corrodi, Kairo, 1879.

Height, 39½ inches; length, 25 inches.

In his landscape and genre subjects Herman Corrodi exhibits a charming sense of color and the ability to express very genuine feeling.

F. AERNI

121—A Mountain Pass

A mountain path skirting a steep incline winds up towards the right, past a wayside cross to a high bluff of rock, whose dove-gray and brownish-yellow mass fills almost the whole of the upper part of the picture. At the foot of this rock in the distance is a little, pale yellow building with red roof, towards which, in the foreground, a brown-habited monk seems to be journeying, walking beside a donkey that bears white bags with a blue umbrella laid across them.

Signed at the right, F. Aerni, Rom /97.

Height, 45 inches; width, 28 inches.

JULES BRETON

122—Harvesting the Poppies

Women in a line are reaping the purple poppy pods, a girl in the foreground is binding stems together, another stooping to gather up some sheaves, and farther back a girl and a man are setting up a stook. A windmill and stack appear against the pale rosy horizon, above which a nearly full moon floats in the gray sky.

Signed at the left, Jules Breton, 1896.

Height, 35 inches ; length, 53 inches.

Jules Breton is the graceful sentimentalist of peasant life, fond especially of sunsets and of depicting young girls in the labor of the fields—girls that Millet said were too beautiful to remain in the country. A strain of poetry runs through all his pictures.

WILLIAM BRADFORD

123—Waiting

A three-masted sailing ship lies under an iceberg, with her bow pointed in the direction of a narrow channel of water that winds through the field of ice. The berg immediately behind rises up to a blue peak, while another to the right has a cliff formation, and others similar in shape appear in the distance. The sky is of slate color, dark and oppressive. On the right of the foreground some green ice-rocks are reflected in a pool of water.

Painted in 1874.

Height, 30 inches; length, 48 inches.

Bradford made seven visits to the Arctic regions, and his interest has reached beyond the mere grandeur of the spectacle. He is able to render with intense significance the feeling and character of the North.

CONSTANT TROYON

124—Landscape and Cattle

A pale dun cow, grazing upon the short grass, keeps close to a black bull, who stands sideways scenting the air. His head is near to a bunch of weeds, which continue with bold vegetation through the right of the foreground. On a ridge of the meadow beyond a lean buff cow is moving away, and slightly farther back a brown and a white cow are butting their heads low down. In the middle distance appears a man walking beside a horse and his rider. To the left of the meadow is a row of willow trees that catch the cold light, which also gleams shiftily across the grass from a pale blue sky in which are volumes of white cloud, grayed underneath, and a gathering storm cloud.

Signed at the left, C. Troyon.

Height, 38½ inches ; length, 51½ inches.

In Troyon's pictures the form and character, equally of the landscape and of the cattle, are represented. The goodness of the rich green grass has entered into the beasts, and the nourishment of plenteous, wholesome air. On a sunny day their huge, lumbersome forms partake of the genial lassitude: when there is stir of cloud and wind their actions become a part of the general movement. The significance of this interdependence Troyon rendered with supreme completeness.

F. AERNI

125—Italian Village

A view of mountains and of sunlit country appears at the end of the narrow street, down which two ox-wagons are approaching, the driver of the front one standing up and brandishing his goad. On the left a donkey, with panniers full of corn-stalks and a child perched between them, is going from us, and on the opposite side of the street is a peddler of onions. On the right also is an open stall, with dried fish hanging up and flowers and other articles upon the counter, behind which a woman stands attending to the wants of a few customers.

Signed at the left, Fr. Aerni, Rom /88.

Height, 48 inches; width, 29 inches.

A. ASTI

126—A Nude Girl

On a dull crimson couch which is partly spread with a drapery of cream and pale green damask, sits a young girl, her back towards us but the face and limbs seen in profile. Her long hair gathered loosely at the neck with a red ribbon falls in a stream over her shoulders; her right hand, placed on the couch, sustains the weight of the body; her left apparently rests on her breast: she slightly inclines her head and looks up with her blue eyes.

Signed at the right, A. Asti.

Height, 51 inches; width, 31½ inches.

HERMAN CORRODI

127—Evening on the Lagoons

A little shrine hangs on the foremost of the groups of posts which mark the entrance to the lagoons, and nearby two long fisher boats lie side by side, while the crews pause in their work to play. Over the stern of the nearer boat is stretched a dull orange awning in front of which rises a curl of thin smoke. Farther back are white swallow sails and two tawny ones dotting the distant white line of the gray-blue water. Whitish gray clouds are piled over the horizon and scattered throughout the upper blue.

Signed at the left, H. Corrodi, Roma.

Height, 34 inches; length, 65 inches.

To Italian skilfulness of technique Corrodi joins a seriousness of motive, resulting possibly from the influence of his father, who long painted among the Swiss Alps, and of his brother, who was an historical painter, as well as from his own extensive travel and study.

CARLO DOLCI

128—Lucrezia Borgia

The head and bust are shown; the latter draped with white fabric that is caught together on the shoulder with a jewel, leaving the right breast bare, on which appears the head of a snake. Her head is slightly inclined to the left, the eyes looking up; and over her wavy yellow-brown hair is a crimson cap set with gold and gems, which is surmounted by an arched ornament of old rose-colored silk. In her ears are gold cross-shaped pendants, studded with blue stones.

Height, 13 inches; width, 9 inches.

Carlo Dolci's tendency to sentimentality should not cause one to overlook his skill as a painter.

CORNELIS VAN CEULEN JANSSENS

129—Dutch Gentleman

Sitting sideways at a desk with his left fingers between the leaves of a book and a quill pen raised in his right hand, a gentleman in black robe with white ruff and lawn cuffs, turns to look towards us. He has short brown curly hair and a soft mustache and Van Dyck beard of the same color and the flesh tints are bright and clear. In front of his desk is a large bust; a dull drab pilaster is set against the wall behind him and in the top right hand corner appears a coat of arms—blue and buff diagonal stripes, surmounted by a five-point coronet.

Signed at the lower centre, Janssens, 1629, pinxit.

Height, 13½ inches; width, 11 inches.

Cornelis Janssens during part of his career showed the influence of Van Dyck both in the freshness of his coloring and by a certain finesse in the pose. His portraits, refined in conception, correct in drawing, and careful in details, are to be found in the National Gallery in Buckingham Palace, in the Town Hall of Amsterdam, and in the Museums of Utrecht and Rotterdam.

GERARD DOU

130—Old Woman Chopping Onions by Candlelight

The light of a candle illumines with a warm glow the face of an old woman, her dull red gown, and a dark crimson curtain that is draped upon her right. She stands at a table in the middle of which is a large shallow bowl in which she holds the chopping knife; onions, some other vegetables, and a brown earthenware jug also lying on the table, dimly seen in the half shadow. The woman looks up, with her lips slightly apart, showing the teeth.

Signed, G. Dou.

Height, 12 inches; length, 15 inches.

Collection of Mr. Donovan, Brighton, England.
Collection of Mrs. Poullett, London.
Collection of T. Humphrey-Ward, London.

Among the "Little Dutchmen" Gerard Dou was a painter great in little things. He attained wonderful mastery in delicate execution: and his works are remarkable for high finish and for lightness of handling, and for the attempt to introduce into them the principles of chiaroscuro learned from Rembrandt.

OLD MASTER

131—The Church Beggar

On the ground to the left sits a beggar with a rag round his head and a cloth round his loins, supplicating alms of a priest. The latter, who is giving him money, stands on the step of a church porch, behind him being an attendant with a large book. To the right are grouped other applicants for alms, among them a woman with a baby who is coming away, leading a little child that holds up a coin.

Height, 14 inches; length, 14 inches.

SIR THOMAS LAWRENCE, P.R.A.

132—Portrait of the Rev. Burroughs Thomas Norgate, M.A., at the age of twenty-three

The figure of a young man is shown as far as the waist, facing three quarters to the left, while the head is turned towards the right. The pale blond hair parts in two soft locks on the forehead, and the complexion is fresh in color. Beneath the chin hang white lawn bands over a black gown.

Height, 24½ inches; length, 29½ inches.

The Rev. Mr. Norgate was incumbent of Badwell and lecturer of Ashfield; Fellow of Caius College, Cambridge. Died, 1855.

A brilliant brushman, Lawrence gave to his portraits an exceeding graciousness of mien. From the time of his election as a Royal Academician, at the age of twenty-five, he enjoyed an unrivalled reputation; and to-day his portraits rank in the early English school as second only to those of Reynolds and Gainsborough.

JOSEPH MALLORD WILLIAM TURNER, R.A.

133—Port of Ravenna, Italy

A vista of water, bordered with quays and shipping, terminates in a dome, faintly seen against the saffron sky in which the sun floats in vapor, surmounted by rosy strata of clouds. On the left of the foreground a tall tree and two smaller ones grow by a quay and bridge, on which figures appear. In the middle distance on this side of the picture is a dome, and corresponding with it on the right are domes white in the light, while another dome appears on the distant horizon.

Height, 24½ inches; length, 29½ inches.

"This painting represents a view of Ravenna in Italy. It was painted by Turner in 1829 for the family Powis, who resided in Italy at the time, at the Villa de Stresa. In consequence of a death in the family they left Italy and this painting became the property of the villa where the family resided; there my father bought it.

"P. Wismara,
"6 Place Vendôme, Paris.

"May, 1889."

Turner, says Muther, "remains a phenomenon without forerunners and without descendants." In his desire to express a majesty of sentiment, he collects into a small space the greatest possible quantity of light, making the perspective wide and deep, and the sky boundless, using the water to reflect the brilliancy.

134—Portrait of an Old Man

This head and bust is known as the "Portrait of an Old Man with his Throat Uncovered." It represents a massive head with iron-gray short curly hair, mustache and beard, slightly inclined towards the left. The flesh is full and thick, heavily wrinkled on the forehead, of warm yellow hue with ruddy cheeks; the nose being broad and strong and the brown eyes rather deep set. The throat and chest are exposed by the open white shirt, over which is a dull wine-colored robe. The light from above illumines the right side of the face and the right shoulder; the background on this side being dark olive brown and on the shaded side of the head, a warm drab.

Signed above the left shoulder, Rembrandt f 1635.

Height, 26 inches; width, 21 inches.

Described in Dr. Bode's complete work of Rembrandt "Vol. III.," No. 204. Engraved by Jacquemart in the Gazette des Beaux Arts, and in the Demidoff Sale Catalogue, exhibited at Amsterdam in 1898. Described in Vosmaer, p. 508; Bode, p. 589; Dutuit, pp. 21, 51, No. 381; Wurzbach, Nos. 292, 299; Michel, pp. 217, 563.

From the Auginot Collection, Paris, 1875.
From the Prince Demidoff Collection, San Donato, 1880.
From the Ch. Sedelmeyer Collection, Paris, 1880.
From the Leopold Goldschmidt Collection, Paris.
From the Thos. Agnew & Sons Collection, London.
From the R. W. Hudson's Collection, London.

This portrait was painted a year after Rembrandt's marriage with Saskia during the happy period of his life. He was but twenty-nine years old, and yet, already by the fertility of his brain and hand had amply proved himself a master. Nor a master only of his craft, distinguished by the amazing versatility of his craftsmanship, but a master also of the human mind and heart. Their humanity is the crowning excellence of his portraits. The subjects are persons of like passions with ourselves, with whom our experience establishes an immediate companionship of sympathy. Separated from us by centuries and by the difference of race, they yet grow into our comprehension and affection, as truly typical of our common human nature. Of all the pictures of the world, Rembrandt's are the most perennially human; the noblest and the fullest in their humanity.

JOSEPH MALLORD WILLIAM TURNER

135—Landscape with Cows

Water Color

On the opposite bank of a narrow river rises the quadrangular block of a ruined monastery. A tree stands near the arched entrance, and farther back, on the left, appear other ruins. Beneath the bank two cows stand in the water, and on the nearer bank in the foreground are nine others; one standing on a small mound and others extended along a narrow spit of land that juts into the water. Under a small bushy tree on the right sits the herd with his dog, and the view vanishes to a pale amber horizon, where in the vapor are the faint indications of a town.

Signed at the right, and dated 1806.

Height, 30 inches; length, 47 inches.

While Turner's water colors, the works for the most part of his early life, are without the vast imaginings of his later pictures, they make up for the lack by their extreme sincerity to nature. Moreover, they have not suffered in color by the effects of time. He had a perfect grasp of English scenery, rendering form and construction with marvellous accuracy, in colors of exquisite purity and with most delicate truth of atmosphere.

PETER PAUL RUBENS

136—Portrait of a Gentleman

The figure stands against a dark olive background, seen as far as the knees, facing three-quarters to our right. Dark brown wavy hair grows short over the head; the dark eyes look to the left; the flesh tints are warm amber with ripe red cheeks; the small mustache is light brown and the beard of the same color is cut rather bushily to the shape of the chin. The gentleman carries his left hand on his hip and the other one hanging down, holding a pair of drab-colored gloves. He wears a ruff round his neck and russet-brown quilted sleeveless jacket and bloomers, and an under coat also quilted but black; a black silk mantle hanging in folds over the left arm. A black chain appears at his waist and a gold ring with blue stone on the little finger of the left hand.

Height, 41 inches; width, 28 inches.

Collection of Colonel Hankey, Beaulieu.

A superb master of form and color, with a brush unrivalled in its facility and assurance, Rubens imparts to his portraits the splendor of physical qualities: the sensuous charm of glowing flesh, the grandeur of the firm frame through which the warm blood courses, and above all the fine assertion of his own magisterial personality.

FRANCESCO GUARDI

137—View of the Square of St. Mark's, Venice

Large loose clouds roll in the deep blue sky, the cool light touching the domes of the cathedral and falling fitfully upon the upper part of the buildings on the left side of the square, and on the square itself. The latter is half in shade from the façade of the Royal Palace, and is sprinkled with groups of gayly dressed figures in long cloaks and hooped dresses; a prominent one being a gentleman in the centre of the foreground wearing a crimson cloak. Opposite the left side of the cathedral stand several little tents, and beneath the Campanile the crowds stand round a covered platform on which are figures.

Height, 44⅝ inches; width, 31¾ inches.

Guardi's views of Venice are very spirited and lifelike, rendering with delightful freedom of execution the character of the architecture and the animation of the figures and groups. His colors are pure and enlivened with charming accents of brilliance.

TITIAN

138—Portrait of Antonio Grimani, Doge of Venice

(See Frontispiece)

Against a dark background, over which on the right side a wine-colored curtain is draped, the figure stands before a table almost full face. The right hand, closed over a dainty white handkerchief, rests upon the crimson table cloth of Eastern fabric, on which also lies a large lemon with leaf attached. The costume consists of the doge's cap of cloth of gold studded with jewels, and a white ermine cloak, falling below the waist and opening down the front, so as to show the edge of a rich golden-brown cloak, worn over a crimson suit embroidered with gold. The flesh of the face is bronzed and tough; the eyes, half closed and wrinkled, at the same time tired and penetrating; and the lips are tight set and puckered with age. It is a face of indomitable, unscrupulous resolution, marked with suffering.

Height, 37⅞ inches; length, 44¼ inches.

Crowe and Cavalcaselle, in their "Life and Times of Titian," write of this picture as follows:

"Antonio Grimani, elected doge at the age of eighty-seven, was the first prince of Venice whose likeness Titian, in his official capacity, was called upon to paint. There was never, perhaps, a sitter whose face bore a more distinct character, or more surely displayed the marks of a long and cunning fight with fortune. Before the age at which Venetian patricians claimed a seat in the senate, Grimani had visited every market in the Mediterranean and acquired enormous wealth. At Rome, in 1493, he gave his son Domenico 25,000 ducats to buy a cardinal's hat. His own claim to office was recognized at Venice in 1494, when he was elected a 'procurator' and captain general of the fleet. In this capacity he served with distinction against the Turks. Though loath to accept a second command, he was again elected a captain general in 1499, and reluctantly assumed the dangerous honor. In August, the Turkish and

Venetian squadrons lay watching each other near the coast of Greece. The Turks, with two hundred and sixty ships, were covering the Sultan's forces investing Lepanto; the Venetians, with two hundred sails, waiting for an opening to attack the Turks. Unfortunately, jealousies divided Grimani from his subordinate, Andrea Loredano, who had left Corfu without orders, yet received an ovation on joining the fleet. According to some authorities, the captain general allowed Andrea to engage, and then withheld his support; according to others, Grimani was paralyzed by the disobedience of his subordinates. The Venetians were beaten, Lepanto fell, and a Turkish squadron sailed victoriously into the Gulf of Patras. When the news of this defeat reached Venice, the people burst into a paroxysm of fury, and mobs paraded the streets cursing Grimani as the 'ruin of Christianity.' Marchio Trevisani was solemnly appointed to supersede him, and orders were despatched to send the luckless admiral in fetters home. In the meanwhile Grimani's command had expired, and word came from Corfu that he was sailing for the Lido in the admiral's ship. At Parenzo he was met by one of his sons, Vincenzo, who informed him that a decree had been issued by the senate, requiring him to surrender his galley and return home in a transport. Fearing lest neglect of this order—though unintentional—might cost Antonio his life, Vincenzo put his father into irons with his own hands, and took him in a pilot-boat to Venice, where he arrived at sunset on the 2d of November, escorted to the Riva by the captains of the port castles. Domenico, the cardinal, in his rochet, came out to meet the prisoner, but the mob which filled the quays threatened to stone the admiral; and the wretched occupant of the pilot-boat was only saved from death by hiding under the thwarts of its bow. At six o'clock Antonio Grimani, in a jacket and short red hose, bare-legged and fettered, was landed by torchlight in presence of the Avogadori and chiefs of the Ten and taken to jail, where Vincenzo and Domenico were allowed to watch him as he lay shivering with fever in a cell with a grated window. For months Grimani endured confinement. He was tried in the summer, and despatched in autumn to an island prison near Cherson in the Black Sea. In 1502 he escaped to Rome, where he lived with his son the cardinal for several years. The part which he took in reconciling Venice with the Papal See after the League of Cambrai entitled him to a pardon, and on the 26th of July, 1509, he appeared publicly in the College of Pregadi. In 1510 he was reëlected procurator of St. Mark, *de supra*; and in 1521 he beat all his adversaries for the dogeship. . . .

"This portrait of Antonio Grimani, of life size seen to the knees, was painted by Titian for the private collection of the Grimani family, and remained three hundred and fifty years as an heirloom in the Grimani Palace at Venice.

"It was bought in 1871 by the Countess Mathilde Berchtold-Strahan and sold by her in 1873 to the Chevalier Friederich von Rosenberg, consul general for the Netherlands at Vienna."

BARTOLOMÉ ESTÉBAN MURILLO

139—Mary Magdalen at Prayer

The Magdalen kneels facing to the right, her body turned three-quarters to the front, the head slightly raised and seen almost in profile. A plum-colored drapery hangs in folds from the waist, leaving the right foot exposed. Her hands are laid together in prayer with the fingers pointing upwards and leaving the right breast visible, round which falls a tress of the dark golden-brown hair, while another tress crosses her right arm. On the floor in front of her are a skull, a scourge, and a pyx of ointment.

From the galleries of King Ferdinand VII. and of the Queens Christina and Isabella of Spain.

Height, 65 inches; width, 47 inches.

Presented by Ferdinand VII. of Spain to the Dowager Queen Christina.

Sold by order of H. M. the Queen Isabella to Mr. Brooks. Afterwards in the Collection of Y. Osmaston, Esq., and Sir John Sinclair, Bart.

Exhibited at the Royal Academy, 1879.

Exhibited at the Spanish Art Exhibition, London, 1894.

Mentioned in Curtis's Velasques and Murillo, p. 261, No. 373.

Etched by Lurat.

Murillo's religious pictures are marked by extreme purity of drawing, by color not always of such chaste sobriety as in this picture, and by a gracious idealism that sometimes, no doubt, is tinged with sentimentality. At his best, he rises to a tender elevation of spirit, and to a most sweetly serious gravity of expression.

AELBERT CUYP

140—Landscape with Cows and Ruins

The salient features of this striking composition are a background of hill covered with ruins and two large cows lying in the centre of the foreground. The latter is of bold, irregular masses of turf and rock and vegetation, dark with shadow, in the centre of which a dun-colored cow forms an ample space of amber light, the glow being more subdued on the dull red coat of a second cow and catching points of color on some figures. On the extreme left of the foreground rise two tall tree stems with loose, brown foliage at the top. Below them stands a man holding on to a small bough, and by his side sits another in dull, rose-colored waistcoat with bright blue sleeves and a large buff hat, who bends over a fowling-piece. On the right of the foreground a boy is coming forward with a fishing-rod, while a woman with a pick stands behind a rough board fence. At the back of these latter figures is a waterfall, half-way up the steep ascent, which is covered with towers and other structures. The buildings are continued down the slope of the hill towards the left, terminating at the extreme left in a group of towers that are seen across a pool of water. The latter is connected by a stream in the middle distance with the waterfall. The sky is of warm, creamy color, graying towards the zenith.

Signed at the left, A : Cūÿṗ.

Height, 42½ inches ; length, 60 inches.

In his compositions, Cuyp shows himself a master in the seizing of accidental combinations, so that his canvases are rarely without the charm of surprise. In this remarkable picture, the surprise is less due to such subtleties as those of lighting than to the arresting features of the scene itself. He was a master also in the rendering of light and

atmospheric effects, of lambent warmth and pearly haze, with a fine command of perspective both lineal and aerial. His use of cattle is always significant. Being many-sided in his art, he introduces them, as he does other subjects, for their value to the whole scheme. He draws them with a splendid facility; with a large and flexible knowledge of their forms, and with a special regard to the opportunities they offer of noble patches of colored light. His color is always refined and often brilliant, while a large and ample serenity characterizes the feeling of his landscapes.

PETER PAUL RUBENS

141—The Holy Family

The Virgin is seated with the Infant Christ standing upon her left. His left arm is around her neck, and the other extends down towards the infant St. John, who stands at the Virgin's feet. Behind the Mother and Child stands St. Elizabeth, with her hand on the Infant's arm, and in the shadow to the right is St. Joseph. On the left of the composition, St. Francis d'Assisi bends forward, with his arms crossed over the bust of his brown habit, and his face fixed in rapt devotion on the Child. Beyond him appears a lamb, and still farther back a landscape and buildings under a gray sky, streaked with crimson on the horizon. Behind the main group is a ruined building, with a tree at the side.

Height, 81⅜ inches; width, 68½ inches.

Exhibited at Burlington House, 1870.

Collection of Sir Cecil Miles, Bart., Leigh Court, Bristol, 1899.

Described by Dr. Waagen in "Art Treasures of Great Britain," vol. iii., page 182.

Rubens was a master-genius only to be compared with Titian, Rembrandt, and Velasquez. Out of the simplicity, purity, and religious pathos of the Flemish school of the Van Dycks, he arose as a splendid prodigy of material and sensuous power. In the plenitude of his amazing strength as draughtsman and colorist; in the versatility of his genius and the fecundity of his imagination, he stands alone—a painter unapproached and unapproachable. His great altar-pieces may lack spirituality of conception—indeed, this Holy Family has but the holiness of a family wholesomely and happily united—and yet, through the grand humbleness of the rich and intellectual figure of St. Francis, still more through the stately composition of color and form, the dignity as well as the sweetness of the Holy Story is expressed.

UNKNOWN OLD MASTER

142—Christ and St. Thomas

The Saviour, with head inclined, has drawn back the robe from His chest to disclose the spear wound, into which the doubting Thomas is inserting his finger as he leans forward with a gaze of eager scrutiny. Behind him another disciple peers over his shoulder, while a third head, bald, and gray-bearded and looking down, appears above the head of Thomas.

Height, 41 inches ; length, 56 inches.

CESARE MARIANI

143—Eight Cartoons in one Frame

Made to be executed in fresco in the cupola of the Cathedral at Ascoli Piceno, representing several episodes in the life of Sant' Emidio, Bishop and martyr.

A. Emidio's conversion to the Christian religion.
B. Earthquake produced in answer to Emidio's prayer, when the pagans tried to draw him by force into their temple.
C. Emidio and his Christian followers met by the magistrates of Pitinum in the Abruzzi.
D. Recovery of a paralytic, worked by Emidio.
E. Conversion to the Christian religion of Polisia, daughter of the Prefect of Ascoli, by Emidio, to whom she was betrothed.
F. Baptism in the waters of the Tronto of citizens, including Polisia.
G. Miracle, happening on Emidio's beheading, when he rose and walked towards the tomb.
H. The funeral of Emidio in Ascoli Piceno, provided by Bishop Claudius.

CESARE MACCARI

144—A Set of Cartoons

Being the original cartoons for the mural paintings, executed between 1881 and 1888, in the state reception room of the Palazzo del Senato at Rome.

A. The Departure of Regulus, who, being a prisoner in the hands of the Carthaginians, had been sent by them to obtain peace from Rome, but, having himself advised war, was returning, according to his promise, to Carthage with the certainty of death awaiting him.

B. The Entry of Appius Claudius Caecus into the Senate. He had caused himself to be brought into the Chamber that he might oppose the arguments of the Greek orator Cinneas, sent by Pyrrhus, then invading Italy, to propose peace. "I am blind, and would I were deaf, that I might not have heard of Roman Senators discussing peace with an enemy, as long as he remains on Italian soil."

(Among the bystanders in the background, near the pilaster on the right, Maccari has introduced a portrait of his master, Mussini, in the old man with the beard, and in the figure next to him his own portrait.)

C. The Denunciation of Catiline by Cicero in the Roman Senate.

(Many of the faces are portraits of contemporary Italians of note, some being members of the Senate.)

D. Two long panels, with children's figures arranged decoratively against an architectural background, representing "Literature and Art" and "Agriculture and Trade."

E. Two panels, representing "Science" and "The Army."

F. A small, upright panel, representing the Entrance of the Gauls under Brennus into Rome, when the Senators sat motionless, like gods, and Papirius was insulted by a Gaul.

G. A small panel, representing Dentatus refusing the allurements of riches in favor of a frugal life.

In his "History of Modern Italian Art," page 438, A. R. Willard thus refers to these cartoons:

"The cartoons were very fine examples of drawing, and Morelli urged their purchase by the Italian government; but before the proper officials had reached the point of making an offer to the artist, they had already been sold to an American purchaser. Photographs of these cartoons, giving some idea of the great merit of the originals and of the amount of labor which the artist must have expended upon them, may be seen in Maccari's studio at Rome."

G. RUGER DONOHO

145—La Marcellerie

The foreground is a meadow, in which pale yellow, long grass grows irregularly from the green undergrowth of herbage. Some distance back towards the left a laborer stands sharpening his scythe. Behind him a strip of light crosses the picture, bordering a hedgerow and line of trees, through a gap in which appears a tree-circled glade illumined with pale light.

Signed at the right, G. Ruger Donoho, Paris.

Height, 51 inches; length, 77 inches.

AMERICAN ART ASSOCIATION,
MANAGERS

THOMAS E. KIRBY,
Auctioneer

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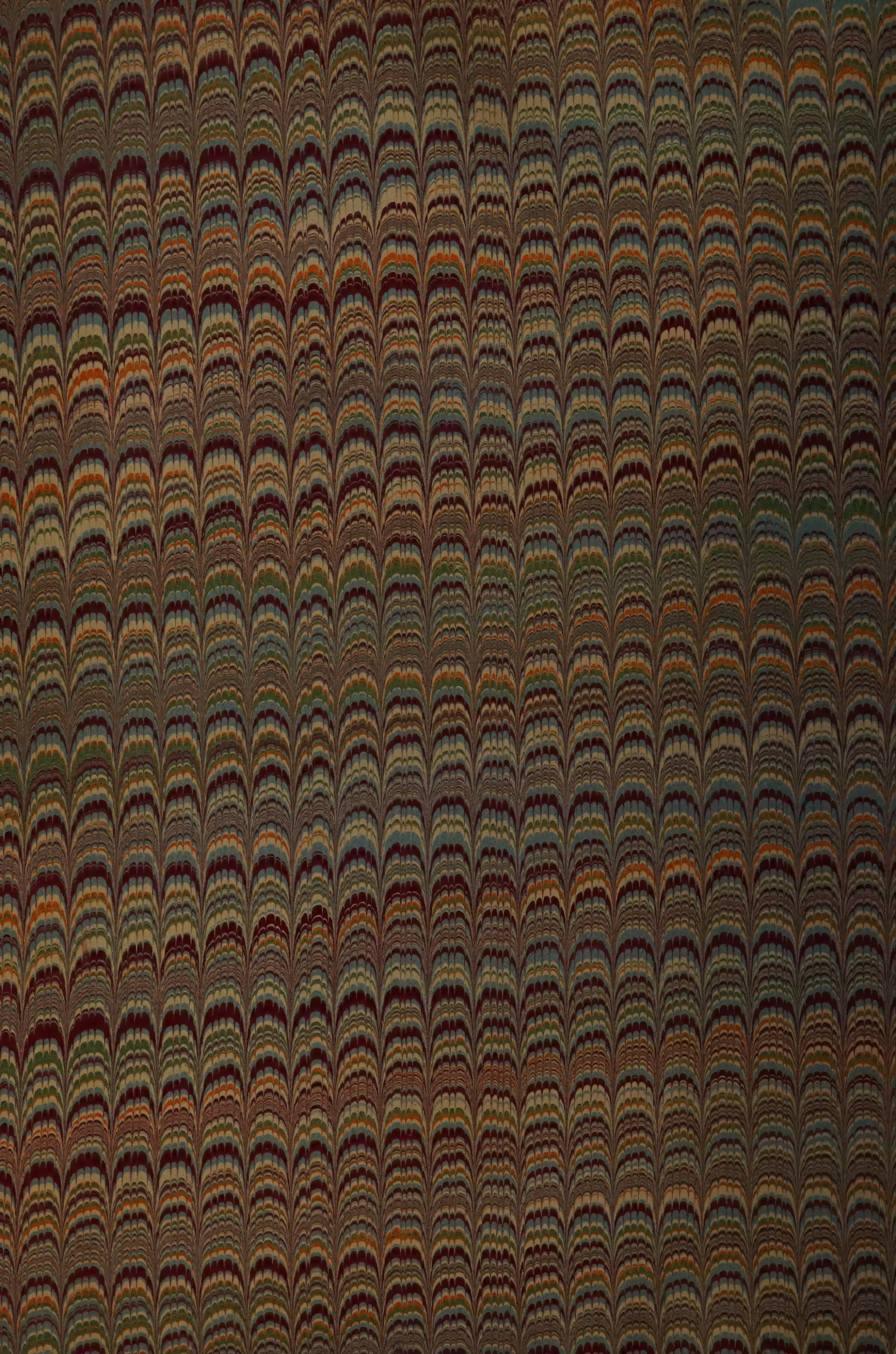

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